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SEE P30

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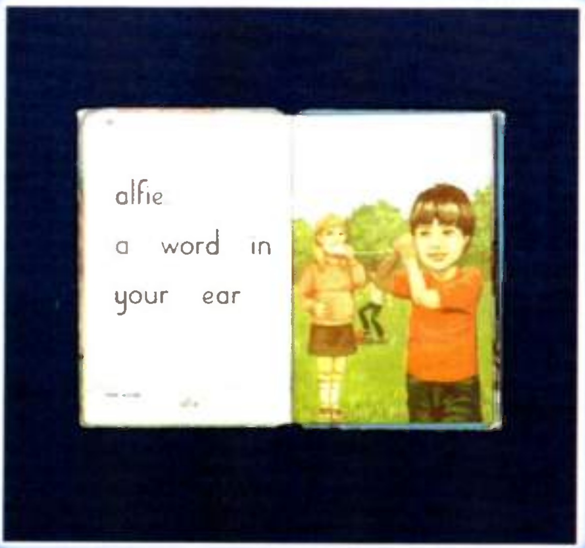

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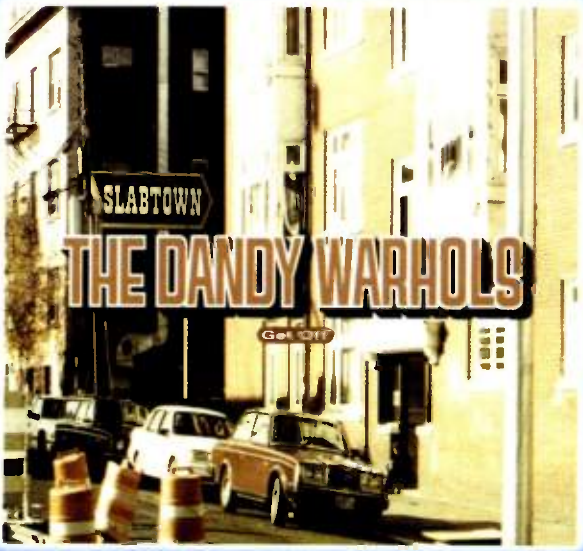

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Following the ubiquitous *Bohemian Like You*, The Dandy Warhols re-release the equally catchy *Get Off*. Available on enhanced CD, cassette and limited edition 7", all including live acoustic tracks recorded for Virgin Radio.

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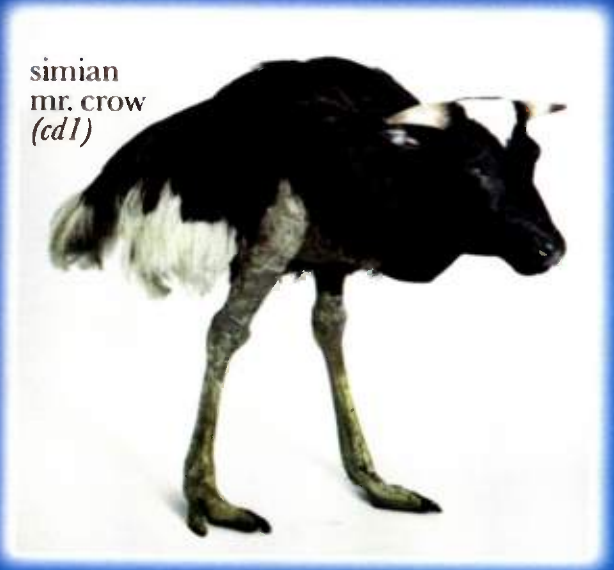
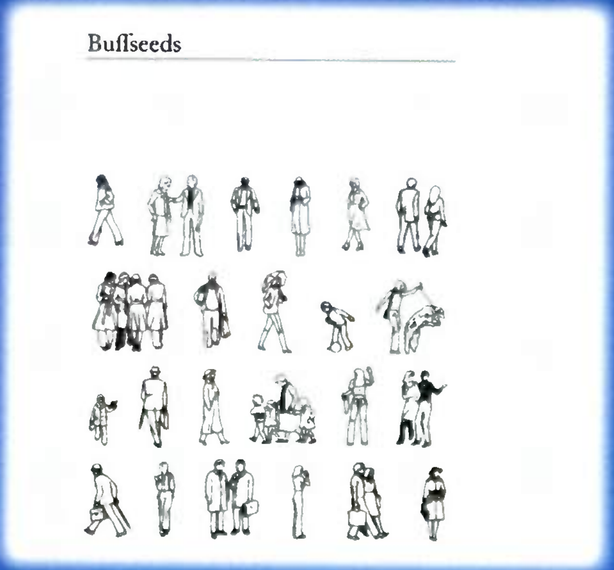


SIMIAN - MR. CROW

Captivating, though slightly off kilter single from psychedelic visionaries Simian and one of the standout tracks from their critically acclaimed album *Chemistry Is What We Are*. Available on 2xCD and 7" with five brand new tracks spread across all formats, reflecting the band's unique blend of electronica and perfect four-part harmonies.

OUT NOW



BUFFSEEDS - BARRICADE

Melodic second single from promising indie outfit Buffseeds following their limited edition debut, *Casino*. Available on CD and 7" including the new tracks *Ghost* and *The Boy And The Motorcycle*. "2002 could be theirs." NME

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Brats entertainment!

AND THE WINNER OF PARTY OF THE YEAR IS... THE NME CARLING AWARDS 2002

As **Kylie** herself said on the day, who'd have thought it? But here's the proof – **The Strokes**, Kylie, four *NME* Carling Awards between them and a quick celebratory kiss. Monday, February 25, 2002 was that kind of day.

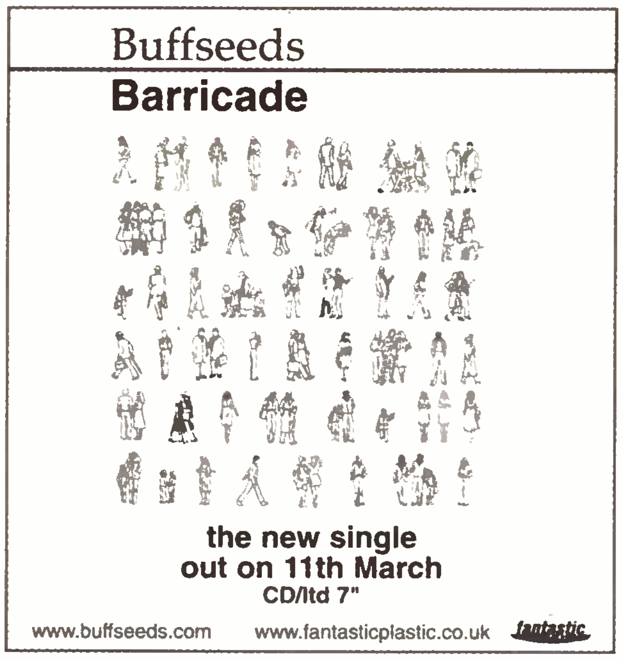
Many of the stars at this year's *NME* Carling awards had been at the Brits a week earlier. But, as Julian Casablancas told us: "This is way more fun."

This year, we invited some *NME* readers down to rub shoulders with The Strokes, Kylie, Radiohead, The Charlatans, Ash, the cast of the hit TV show of the year, *The Office*, Starsailor, Muse and many more. And you can read about the competition winners' day on page 21.

Sadly, not all of you could come. Which is why we've slaved over this special 76-page souvenir *NME* Carling Awards issue. Over 18 pages of coverage, you can read interviews with all the winners, admire the hair and the outfits, get all the gossip and try and make sense of the acceptance speeches. The party starts on page 12!

Sex pack: with four awards between them, Kylie and The Strokes were the undisputed winners at this year's awards

PHOTOGRAPHY: ROGER SARGENT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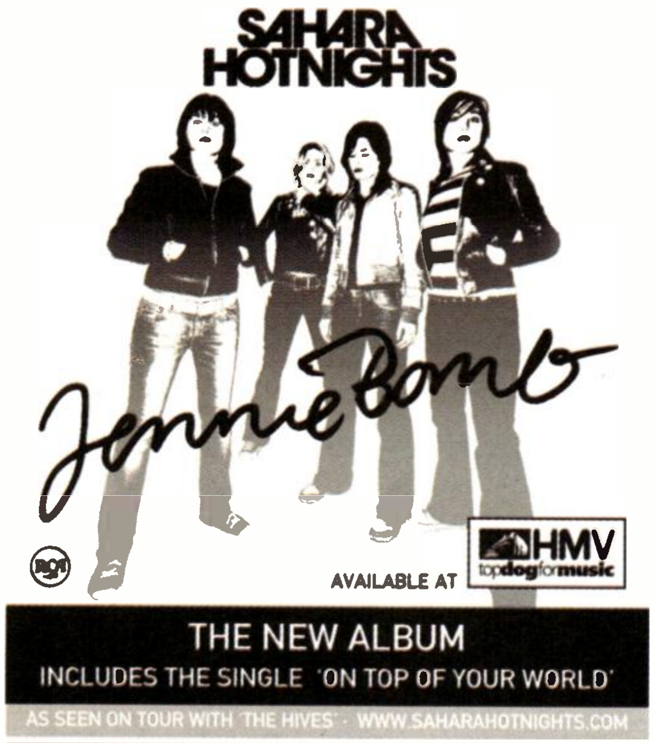
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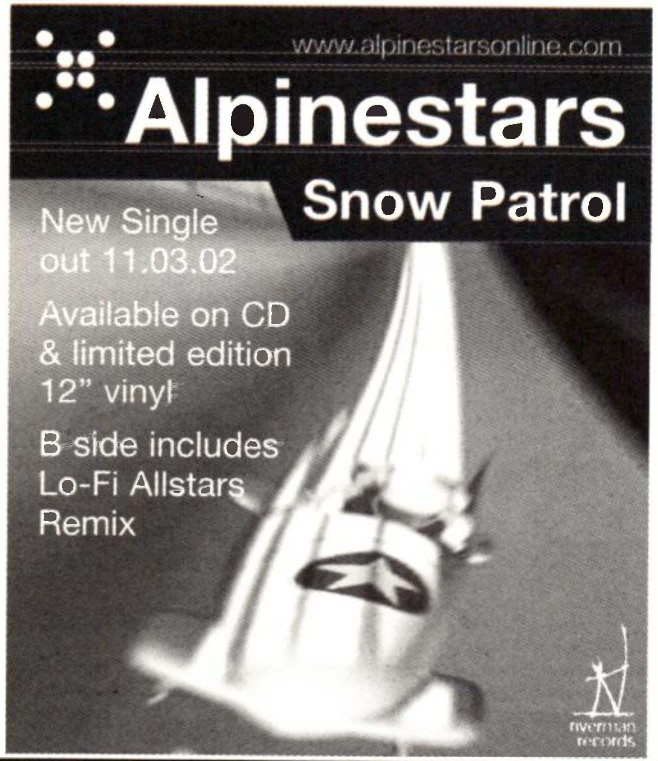
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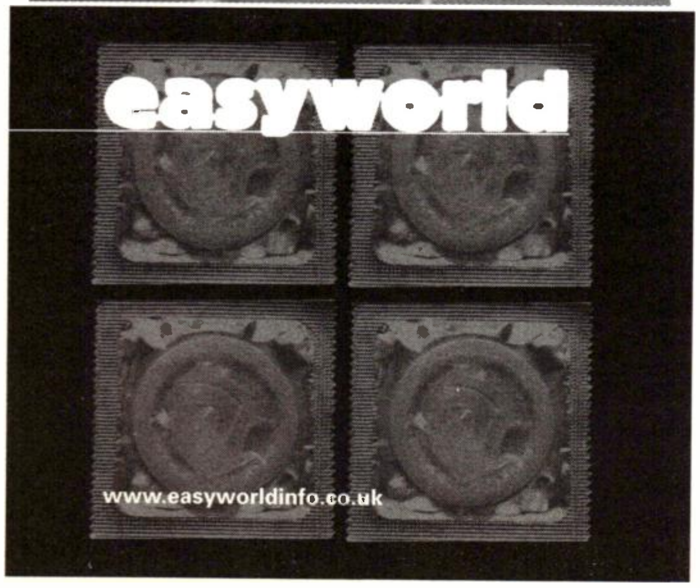
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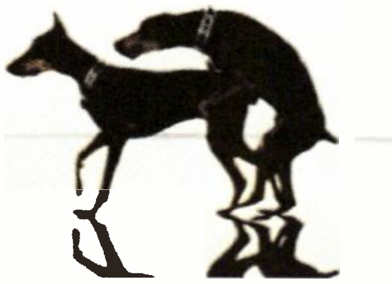
George Michael's Freeeky vid banned

NEW SINGLE PROMO TOO PERVY FOR TV

George wants to sex you up: with bondage gear...


...erm, dogs shagging

...and good old-fashioned sauciness

George Michael has returned with a controversial £1million video for his new single.

The futuristic-looking video for 'Freeek!' features sex, nudity and dogs mounting each other. It has already been censored by *Top Of The Pops*' producers, who decided to show just two minutes of the video.

A spokesman explained that the version showed needed to be suitable for a family audience, although BBC1 did show an unedited version during the show's late-night repeat on Saturday (March 2). The singer has previously run into trouble with the censors over his 'I Want Your Sex' video.

> **The futuristic-looking video features sex, nudity and dogs mounting each other**

In the 'Freeek!' video, George Michael is seen dressed in an all-in-one leather outfit as well as bondage gear. It was given its world premiere on Channel 4 at 11.15pm last Wednesday (February 27).

'Freeek!' is released on March 18. An album is expected later this year.

Ticket to Ryde: Charlies confirmed for Isle Of Wight

Charlatans and Ash lined up for Isle Of Wight

The **Charlatans**, **Ash**, **Starsailor** and **The Coral** are confirmed to appear at the **Isle Of Wight Festival** on June 3 at the island's Seaclose Park, Newport.

The 22,000-capacity festival, the island's largest since 1970, is part of two weeks of events. The main arena opens at noon, with bands appearing from 2pm. Tickets are likely to go on sale on March 13, priced £35.

The Charlatans have also confirmed they are to headline the Main Stage at **Glastonbury** on the festival's opening day, Friday, June 28. **No Doubt** have also confirmed that they will play on Saturday, June 29.

Starsailor, **The Strokes**, **Roger Waters** and **Rod Stewart** are also tipped to play the event, though none have confirmed as yet.

STOP PRESS

Oasis look set to headline Saturday evening at this year's **T In The Park**, which takes place at Balado, Scotland on July 13 and 14. The band are expected to close the first day that will also see **The Strokes** play. A spokesperson for T In The Park would neither confirm nor deny the acts would feature at the festival. The line-up is announced today (March 6).

New Order to play in the park

New Order will play their only UK gig this year at London Finsbury Park on Sunday June 9. The date is being billed as an event rather than a gig, with more acts to be confirmed. Tickets go on sale March 5 and will cost £32.50 plus booking fee.

Meanwhile, **Faithless**, **Mis-Teeq**, **Underworld** and **Kosheen** are confirmed for this year's **Creamfields** on August 24 at the Old Liverpool Airfield, Liverpool. It's scheduled to run from 2pm-6am. Other acts confirmed include **Lemon Jelly**, **Stanton Warriors**, **Sasha**, **Pete Tong**, **Judge Jules**, **Tall Paul**, **Jon Carter** and **Seb Fontaine**. Tickets are £46.

Supergrass, **James Brown**, **The Beta Band**, **De La Soul**, **Lee 'Scratch' Perry**, **Six By Seven** and **Roni Size** are among the acts confirmed for the **Essential Festival** at Ashton Court, Bristol, on May 4-6. The days will be split into dance, rock and roots with tickets at £35 per day.

The **Gatecrasher** line-up has also been announced, with **The Chemical Brothers** and **Groove Armada** headlining. The event takes place at Turweston Park, Oxfordshire on June 22. Tickets are £49 plus booking fee.

For tickets to any of these events, ring the *NME* 24 Hour Ticketline on 0870 1 663663. Calls are charged at national standard rate.

UK TOP 40 SINGLES

THE OFFICIAL UK SINGLES CHART

LW	TW	RELEASE Artist (Label)
–	1	**ANYTHING IS** POSSIBLE/EVERGREEN WILL YOUNG (RCA)
–	2	**WHENEVER WHEREVER** SHAKIRA (EPIC)
2	3	**HERO** ENRIQUE IGLESIAS (INTERSCOPE)
–	4	**SOMETHING** LASGO (POSITIVA)
–	5	**HOW YOU REMIND ME** NICKELBACK (ROADRUNNER)
1	6	**WORLD OF OUR OWN** WESTLIFE (RCA)
3	7	**IN YOUR EYES** KYLIE MINOGUE (PARLOPHONE)
4	8	**THE WORLD'S GREATEST** R KELLY (JIVE)
6	9	**YOU** S CLUB 7 (POLYDOR)
–	10	**SHOULDA WOULDA COULDA** BEVERLEY KNIGHT (PARLOPHONE)
5	11	**B WITH ME** MIS-TEEQ (INFERNO/TELSTAR)
7	12	**POINT OF VIEW** DB BOULEVARD (ILLUSTRIOUS)
8	13	**GET THE PARTY STARTED** PINK (LAFACE)
–	14	**LOVE FOOLOSOPHY** JAMIROQUAI (SONY S2)
13	15	**ADDICTED TO BASS** PURETONE (GUSTO)
10	16	**WHAT ABOUT US** BRANDY (ATLANTIC)
11	17	**BAD BABYSITTER** PRINCESS SUPERSTAR (RAPSTER/K7)
14	18	**ALWAYS ON TIME** JA RULE FT ASHANTI (DEF JAM)
9	19	**NOTHING** A (LONDON)
–	20	**TIME AFTER TIME** DISTANT SOUNDZ (W10/INCENTIVE)
–	21	**FELL IN LOVE WITH A GIRL** THE WHITE STRIPES (XL RECORDINGS)
12	22	**HANDS CLEAN** ALANIS MORISSETTE (MAVERICK)
15	23	**MOI... LOLITA** ALIZEE (POLYDOR)
–	24	**LOVELY** BUBBA SPARXXX (INTERSCOPE)
16	25	**HEY BABY** NO DOUBT (INTERSCOPE)
18	26	**OVERPROTECTED** BRITNEY SPEARS (JIVE)
17	27	**A MIND OF ITS OWN** VICTORIA BECKHAM (VIRGIN)
21	28	**CAUGHT IN THE MIDDLE** A1 (COLUMBIA)
19	29	**AM TO PM** CHRISTINA MILIAN (DEF SOUL)
–	30	**RUN** LIGHTHOUSE FAMILY (WILD CARD)
20	31	**MOVIES** ALIEN ANT FARM (DREAMWORKS)
24	32	**TRUE LOVE NEVER DIES** FLIP & FILL FT KELLY LLORENNA (ALL AROUND THE WORLD)
–	33	**TOMORROW COMES TODAY** GORILLAZ (PARLOPHONE)
22	34	**TO GET DOWN** TIMO MAAS (PERFECTO)
23	35	**I THINK I LOVE YOU** KACI (CURB/LONDON)
25	36	**MURDER ON THE DANCEFLOOR** SOPHIE ELLIS-BEXTOR (POLYDOR)
–	37	**BROTHA PART II** ANGIE STONE FT ALICIA KEYS/EVE (J)
36	38	**CAN'T GET YOU OUT OF MY HEAD** KYLIE MINOGUE (PARLOPHONE)
27	39	**GOTTA GET THRU THIS** DANIEL BEDINGFIELD (RELENTLESS)
26	40	**CONTROL** PUDDLE OF MUDD (INTERSCOPE)

UK TOP 40 ALBUMS

THE OFFICIAL UK ALBUMS CHART

LW	TW	RELEASE Artist (Label)
1	1	**THE VERY BEST OF** STING & THE POLICE (A&M)
2	2	**NO ANGEL** DIDO (ARISTA)
4	3	**FEVER** KYLIE MINOGUE (PARLOPHONE)
	4	**THE ESSENTIAL** BARBRA STREISAND (COLUMBIA)
3	5	**ESCAPE** ENRIQUE IGLESIAS (INTERSCOPE)
7	6	**SILVER SIDE UP** NICKELBACK (ROADRUNNER)
5	7	**LEGACY – THE GREATEST HITS COLLECTION** BOYZ II MEN (UMTV)
9	8	**WORLD OF OUR OWN** WESTLIFE (RCA)
–	9	**FULL MOON** BRANDY (ATLANTIC)
6	10	**JUST ENOUGH EDUCATION TO PERFORM** STEREOPHONICS (V2)
11	11	**A FUNK ODYSSEY** JAMIROQUAI (SONY S2)
13	12	**FREAK OF NATURE** ANASTACIA (EPIC)
8	13	**SUNSHINE** S CLUB 7 (POLYDOR)
12	14	**SWING WHEN YOU'RE WINNING** ROBBIE WILLIAMS (CHRYSALIS)
10	15	**PAIN IS LOVE** JA RULE (DEF JAM)
20	16	**ALL RISE** BLUE (INNOCENT)
19	17	**SONGS IN A MINOR** ALICIA KEYS (J)
18	18	**IS THIS IT** THE STROKES (ROUGH TRADE)
28	19	**WHITE LADDER** DAVID GRAY (EAST WEST)
14	20	**READ MY LIPS** SOPHIE ELLIS-BEXTOR (POLYDOR)
24	21	**THE INVISIBLE BAND** TRAVIS (INDEPENDIENTE)
15	22	**YOUR NEW FAVOURITE BAND** THE HIVES (POPTONES)
26	23	**LICKIN' ON BOTH SIDES** MIS-TEEQ (INFERNO/TELSTAR)
16	24	**NO MORE DRAMA** MARY J BLIGE (MCA)
17	25	**MISSUNDAZTOOD** PINK (ARISTA)
22	26	**DREAMS CAN COME TRUE – GREATEST HITS** GABRIELLE (GO BEAT)
27	27	**LOVE IS HERE** STARSAILOR (CHRYSALIS)
25	28	**SMALL WORLD BIG BAND** JOOLS HOLLAND (WSM)
29	29	**THE LORD OF THE RINGS – OST** HOWARD SHORE (REPRISE)
30	30	**GORILLAZ** GORILLAZ (PARLOPHONE)
33	31	**MY WAY – THE BEST OF** FRANK SINATRA (REPRISE)
31	32	**HYBRID THEORY** LINKIN PARK (WARNER)
32	33	**A FINE ROMANCE – THE LOVE SONGS OF** FRANK SINATRA (REPRISE)
–	34	**THIS WAY** JEWEL (ATLANTIC)
36	35	**WHOA NELLY** NELLY FURTADO (DREAMWORKS)
34	36	**AALIYAH** AALIYAH (VIRGIN)
23	37	**COME WITH US** CHEMICAL BROTHERS (VIRGIN)
37	38	**ALL KILLER NO FILLER** SUM 41 (MERCURY)
–	39	**MAN IN BLACK – THE VERY BEST OF** JOHNNY CASH (COLUMBIA)
35	40	**ANTHOLOGY** ALIEN ANT FARM (DREAMWORKS)

PHOTOGRAPHY ROGER SARGENT

Thom Yorke and Beck: performing at a charity gig last week

Yorke and Beck's charity duet in LA

RADIOHEAD SINGER ALSO ATTENDS GRAMMYS

Radiohead's Thom Yorke joined **Beck** onstage at a charity gig at the LA Wiltern Theatre last Tuesday (February 26) in aid of the Recording Artists' Coalition, a group campaigning for changes to recording contracts.

The Radiohead singer and Beck, pictured together at the event, performed a duet of the Velvet Underground song 'I'm Set Free'.

While in LA, Yorke also attended the Grammys.

Meanwhile, Radiohead guitarist Ed O'Brien and bassist Colin Greenwood attended the *NME* Carling Awards, where they won Best Video for 'Pyramid Song'.

Speaking to *NME*, Greenwood revealed that Radiohead will begin recording a follow-up to 'Amnesiac' next month. "We're going to start work again in April," he said. "We're going to give it a bit more of a break than the last time."

O'Brien added: "We don't know what it will be like yet. You get asked this question before you make a record and we just don't know. So many times you say it's going to be the three-minute pop song record, and other times you say it's the prog rock record and it never turns out that way. We'll just get back into rehearsal and then back into the studio and we'll see what happens."

O'Brien revealed that one of his favourite new albums is The Electric Soft Parade's 'Holes In The Wall'.

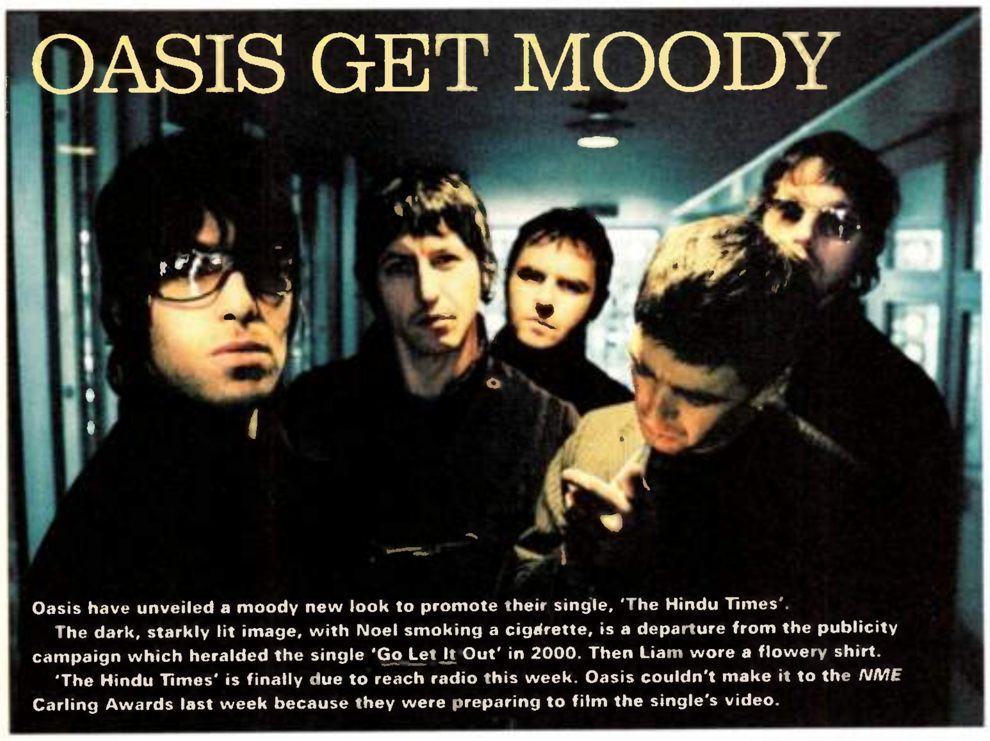
NME also understands that the band may experiment by recording parts for their album live when they play later this year. They have previously sampled themselves playing live and then used the results during the gig.

Greenwood told *NME*: "We're planning to play some shows in Europe in the summer and we'll take it from there." They also scotched growing rumours that Radiohead will play Glastonbury this year.

"We're definitely not doing Glastonbury," said Ed.

> **The duo performed Velvet Underground's 'I'm Set Free'**

OASIS GET MOODY



Oasis have unveiled a moody new look to promote their single, 'The Hindu Times'.

The dark, starkly lit image, with Noel smoking a cigarette, is a departure from the publicity campaign which heralded the single 'Go Let It Out' in 2000. Then Liam wore a flowery shirt.

'The Hindu Times' is finally due to reach radio this week. Oasis couldn't make it to the *NME* Carling Awards last week because they were preparing to film the single's video.

PHOTOGRAPHY: STEVE JENNINGS/WIREIMAGE/ROGER SARGENT

VERBAL ABUSE

"AS FAR AS ILLEGAL DRUGS GO, I THINK WE CAN SAFELY SAY THAT ALL OF US HAVE SAMPLED EVERYTHING. APART FROM HEROIN. AND GLUE. THERE AREN'T ANY GLUEHEADS IN TRAVIS"
Fran Healy quells those dogged 'Travis in glue-sniffing hell' rumours once and for all

"THE UNEMPLOYMENT SYSTEM IS THE GREATEST THING ABOUT THIS COUNTRY"
Gary Briggs from Haven doesn't get out much

"I TAKE PEYOTE SOMETIMES WHEN I GO TO MEXICO. IT'S A NATURAL PSYCHEDELIC THAT COMES FROM A CACTUS PLANT. IT'S USED IN A RITUAL BY MOST OF THE TRIBES IN MEXICO, WHERE YOU HAVE TO RETREAT TO BECOME A JAGUAR – THAT'S THE TOP CREATURE OVER THERE"
Ian Brown in 'would rather be a jaguar than a monkey' shock

"THERE AREN'T ANY SANCTIONED PIG-WRESTLING EVENTS, BUT IT DEFINITELY GOES ON"
Bubba Sparxxx on the sordid world of the farming underground

"I AM LIKE AN ANTHROPOLOGIST, I LIKE EXPLORING DIFFERENT THINGS. THAT IS WHAT I AM. A FRUSTRATED ANTHROPOLOGIST"
Shakira ponders what might have been from her fallback position from Grammy-winning international superstar

"NINETY-EIGHT PERCENT OF PEOPLE GOING OUT WANT TO HAVE A GOOD TIME, BUT THERE'S A CHANCE THAT, AS AN INNOCENT BYSTANDER, YOU MIGHT GET SHOT. I'D RATHER STAY AT HOME AND HAVE A CUP OF TEA"
Alesha from Mis-Teeq's taking no chances

Alesha: prefers tea to gun-shot wounds

"I LIKE THE MUSIC. I DON'T LIKE THE DANCING THAT MUCH. IT LOOKS LIKE THEY'RE DOING AEROBICS"
Michael Jackson tries to appear down with the kids by displaying his love for hip-hop, but falls at the final fence

"I'M NEVER PLEASED WITH MYSELF. I TRY NOT TO LOOK IN THE MIRROR"
Michael Jackson again (it goes without saying)

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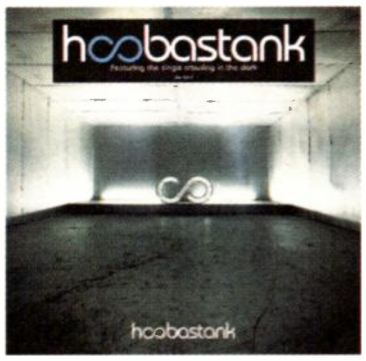
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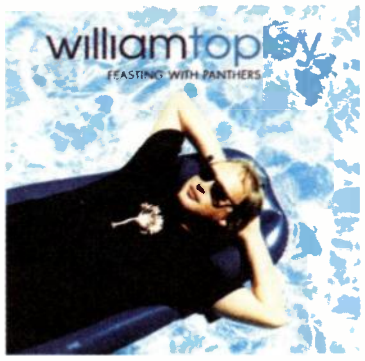
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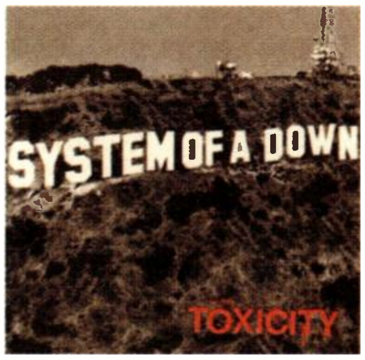
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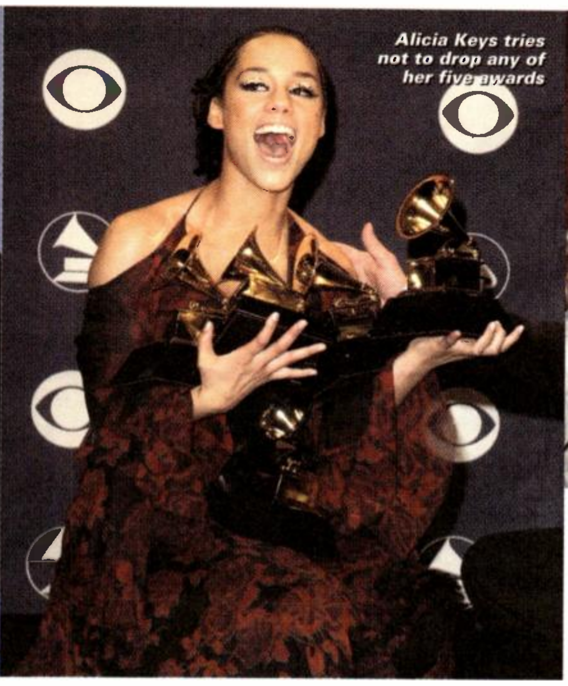
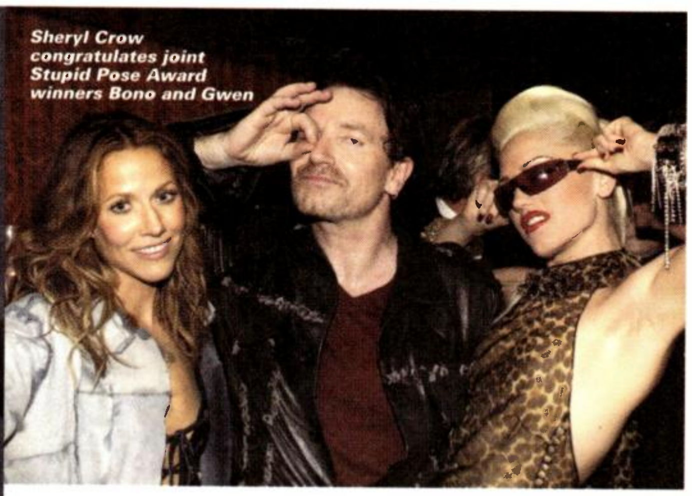
Coldplay: nominated for Most Unlikely Image Change



Alicia Keys tries not to drop any of her five awards



Sheryl Crow congratulates joint Stupid Pose Award winners Bono and Gwen

COLDPLAY GO ROCK AT THE GRAMMYS

U2 AND ALICIA KEYS SWEEP THE BOARD AT US AWARD CEREMONY

Coldplay were surprise winners at the US Grammy Awards last week – America's even more overblown version of the Brits.

Singer Chris Martin was absent, but the rest of the band turned up and surprised many with their new look. They now resemble a nu-metal band, with bassist Guy Berryman sporting a huge mane of hair and guitarist Jonny Buckland apparently going grunge.

Coldplay's album 'Parachutes' was awarded the Grammy for Best Alternative Music Album, beating off competition from Radiohead. The Oxford group made do with the award for Best Recording Package for the limited edition version of their album 'Amnesiac'.

However, **U2** and **Alicia Keys** swept the board with Alicia Keys the biggest winner, scooping five Grammys from the six categories in which she was nominated, winning Song Of The Year, Best Female R&B Vocal Performance and Best R&B Song for her single 'Fallin''. She also won Best New Artist and Best R&B Album for her full-length effort 'Songs In A Minor'.

U2 followed their *NME* Carling Award for Best Live Act with four nods at the 44th annual event, which took place at the Los Angeles Staples Center last Wednesday (February 27).

They were awarded in the Record Of The Year category for 'Walk On', Best Pop Performance By A Duo Or Group With Vocal for their single 'Stuck In A Moment You Can't Get Out Of', Best Rock Performance By A Duo Or Group With Vocal for 'Elevation' and Best Rock Album for 'All That You Can't Leave Behind'.

Other winners on the night included **Nelly Furtado**, who picked up the Grammy for Best Female Pop Vocal Performance for her single 'I'm Like A Bird', and **Linkin Park** who were awarded Best Hard Rock Performance for 'Crawling'.

In the rap categories, **Missy Elliott** won Best Rap Solo Performance for her *NME* Single Of The Year 'Get Ur Freak On'. Best Rap Album went to **OutKast**'s 'Stankonia', while **Eve** and **Gwen Stefani**'s 'Let Me Blow Ya Mind' was honoured with Best Rap/Sung Collaboration.

> **Coldplay turned up and surprised many with their new look. They now resemble a nu-metal band**

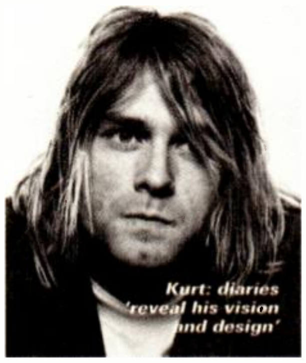
Kurt's 'intimate' diaries to be published

Kurt Cobain's diaries will finally be published after a reported multi-million dollar publishing deal was signed last week.

As previously reported, Cobain kept extensive diaries during his youth and his time in Nirvana.

In recent weeks publishers were asked to bid for the right to publish the diaries, with a deadline set of 11am on Monday (February 25). According to US reports, Riverhead Books, who are a division of Penguin Putnam, won out.

Co-editorial director of Riverhead, Julie Grau said in a statement. "The journals are an intimate, unadulterated portrait of an artist of great influence. They reveal Cobain's vision and design, they document his creative and personal struggles. They are insightful, provocative, moving, funny and show him to be very smart and very aware."



Kurt: diaries 'reveal his vision and design'

Cobain's widow Courtney Love's manager, Jim Barber, told MTV News that the publishing deal was worth seven figures, but declined to elaborate further.

He commented: "There were several who could have done a good job. Of the 11 publishers I met with, nine thought this was the most amazing thing they had ever seen, and two or three of those stepped up and saw what it could do.

"This is mostly about finding it a good home. Anyone who's involved in Kurt's career has to be excited and enthusiastic to work with him, to spread the word about his life and music. That's a big deal."

The completed work is expected to be published towards the end of the year. However, fans will have already read some of the diaries, which total 23 books and 800 pages. Last year, Love gave author Charles R Cross access to them as part of his research for a new biography of the late Nirvana star, titled *Heavier Than Heaven: A Biography of Kurt Cobain*.

Love also recently told *NME* that plans are in the pipeline for an exhibition of Cobain's non-musical work in London.

PHOTOGRAPHY: LFI/MISSION

NEW MUSICAL EXPRESS NME RADIO

WHAT'S HOT AND WHAT'S NOT

YOUR TOP TEN

1 **Fell In** Love With A Girl
The White Stripes
2 **The** Modern Age
The Strokes
3 **Whatever** Happened To My Rock'N'Roll (Punk Song)
Black Rebel Motorcycle Club
4 **Love Burns**
Black Rebel Motorcycle Club
5 **There's A Silence**
The Electric Soft Parade
6 **Lessons Learned From Rocky I To Rocky III**
Cornershop
7 Shining Light Ash
8 **Asleep In The Back Elbow**
9 **Shot Shot** Gomez
10 **Drop Cornelius**

KICKED OFF

Don't Be Light Air
I'm Leavin'
Outsidaz/Melanie Blatt
Vaporizer Lupine Howl

JUST ADDED

Alpha And Omega
Boards Of Canada
Highly Evolved **The** Vines
Silent Sigh Badly **Drawn** Boy

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nme carling awards... it's all here

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The entire story of this year's event is now on **NME.COM** for the taking. And we have some very special additions which you ain't going to get nowhere else.

- Backstage interviews with the likes of **RADIOHEAD**, **KYLIE**, **THE STROKES**, **ASH**, **THE CHARLATANS**... oh hell, if they won we spoke to them.
- **MATT LUCAS** and **DAVID WALLIAMS**' nominations videos. Yup, 'Rock Profile' takes on **THE WHITE STRIPES**, **EMINEM**, **SOPHIE ELLIS-BEXTOR** and more. Unmissable.
- See what we saw on the backstage webcam... sort of.

we have gone a bit mad, yes

You will read in this very issue how we got the rich and famous to hand over personal possessions at the Awards so we could get them valued and, erm, auction them. **NME.COM** is now actually selling items such as **MATT BELLAMY**'s British Airways Executive Club card with proceeds going to **WAR CHILD**. See site for details.

don't forget

We are, you see, part of what people who don't leave their houses very often would call a webwheel. What it will do is enable you to hear the brand new **GOMEZ** album before it gets released. The things we do for you, eh?

PHOTOGRAPHY: PHIL WALLIS

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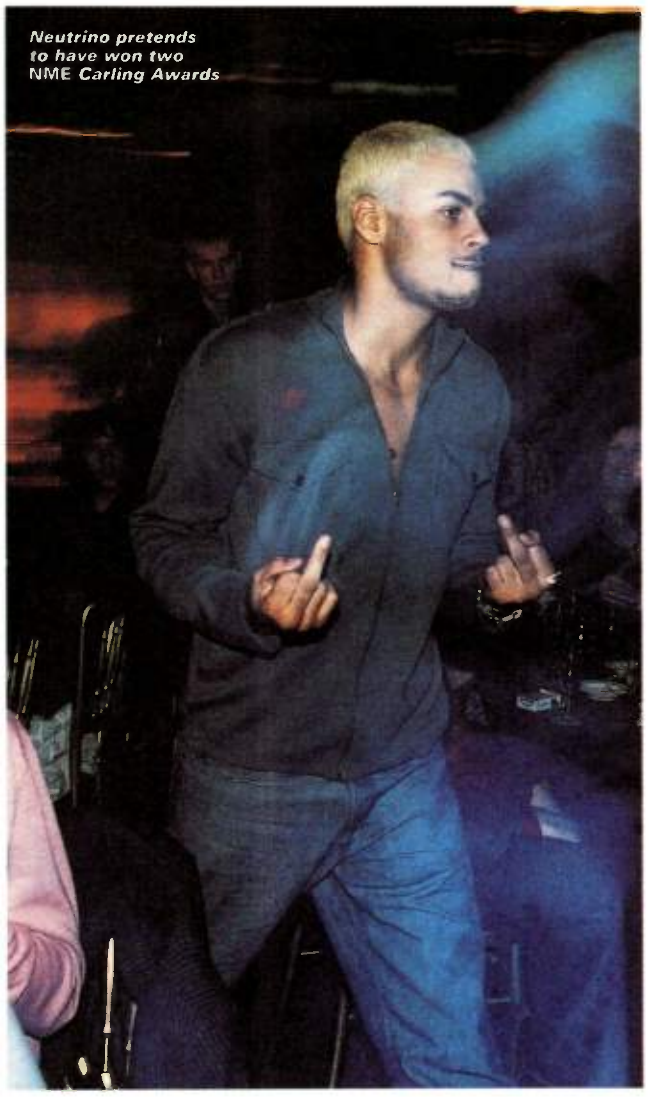

Neutrino pretends to have won two NME Carling Awards

Oxide & Neutrino race to finish LP

NEW ALBUM FROM GARAGE DUO DUE IN SUMMER

Oxide & Neutrino have been grounded! The pair were allowed out especially to attend the *NME* Carling Awards last week. But since then the garage duo have been shut in the studio, trying to complete the follow-up to their 'Execute' album in time for their record company's deadline.

"We're in 24-hour lock-down in the studio working on mad ideas," Neutrino told *NME*. "We got to deliver it by May or June, so it should appear by summer. It's something to look out for."

The MC added: "It's sounding really, really good. You're just going to have to wait and see. It's something different, better than the old one. We just get better as we go along."

The pressure to complete the album has also forced Oxide & Neutrino to miss out on their regular appearances with **So Solid Crew**. "We're part of So Solid, but we're just branching off," said Neutrino. "There are certain members, like Asher D, Harvey, Romeo, they'll be branching off and doing their solo albums. That's how it goes. At the end of the day, we're one collective."

He added that fans could expect to see Oxide & Neutrino tour with So Solid later this year. "At the end of this year, there might be a So Solid and Oxide & Neutrino tour, probably in similar venues to those cancelled last year," Neutrino told *NME*.

Meanwhile, Neutrino revealed that there will be no fight with **Westlife**, following the scuffle between So Solid and Bryan McFadden. "We'll get our own back lyrically," he said.

> **"It's sounding really, really good. We just get better as we go along" – Neutrino**

PHOTOGRAPHY: PIERS ALLADYCE

NEW RELEASES

MARCH 11

SINGLES

Adam F 'Where's Mine'
Ali G & Shaggy 'Me Julie'
Björk 'Cocoon'
Sum 41 'Motivation'
System Of A Down 'Toxicity'
Wu-Tang Clan 'Uzi (Pinky Ring)'

ALBUMS

Destiny's Child 'This Is The Remix'
N*E*R*D 'In Search Of...'
Six By Seven 'The Way I Feel Today'
Télépopmusik 'Genetic World'

MARCH 18

SINGLES

Alicia Keys 'A Woman's Worth'
Marilyn Manson 'Tainted Love'
George Michael 'Freeek'
Pet Shop Boys 'Home And Dry'
Travis 'Flowers In The Window'

ALBUMS

The Bees 'Sunshine Hit Me'
Gomez 'In Our Gun'
Jennifer Lopez 'J To Tha L-O – The Remixes'
The Streets 'Original Pirate Material'

MARCH 25

SINGLES

Badly Drawn Boy 'Silent Sigh'
OutKast 'Whole Wide World'
Pay As U Go Cartel 'Champagne Dance'

ALBUMS

Alfie 'A Word In Your Ear'
Dan The Automator 'Wanna Buy A Monkey'
Dead Prez 'People's Radio'
Embrace 'Fireworks (Singles 1997-2002)'

DESTINY'S CHILD 'THIS IS THE REMIX'

With the release of 'This Is The Remix', Destiny's Child have now put out three albums in a year. Following the huge-selling 'Survivor' and the less appealing Christmas album, 'This Is The Remix' lines up a host of big-name (The Neptunes, Timbaland, Missy Elliott) re-workings of the girl group's biggest hits.

The confirmed tracklisting is:
'No, No, No' (Wyclef Jean Extended Version)
'Emotion' (Neptunes Remix)
'Bootylicious' (Rockwilder Remix)
'Say My Name' (Timbaland Remix)
'Bug A Boo' (Refugee Camp Remix Feat Wyclef Jean)
'DOT' (The E-Poppi Mix)'
'Survivor' (Da Brat Extended Version)
'Independent Women Pt II'
'Nasty Girl' (Maurice's Nu Soul Mix)
'Jumpin' Jumpin'' (Remix Extended Version)
'Bills, Bills, Bills' (Maurice's Xclusive Livegig Mix)
'So Good' (Maurice's Soul Remix)

The album also includes 'Heard A Word', a bonus track from Michelle Williams' forthcoming solo album, 'My Heart To Yours'.

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The Strokes

BEST NEW ACT, ALBUM OF THE YEAR – 'IS THIS IT', BAND OF THE YEAR

What are you doing here?
Julian: "God knows. I guess in a bigger scheme of things, y'know. So I will just, y'know... *(tails off)*."

From a debut single to three *NME* Carling Awards in less than a year. How does that feel?
Julian: "It's been good, man. I hope we can keep doing what we've been doing. Just work hard and progress. It's exciting."

Which do you prefer, this or the Brit Awards?
Julian: "This is way more fun than the Brits. It's way more relaxing. The Brits are like industry and this is people. I can't wait to put this award up."

Albert: "You can't – they're going in the office! I don't really mind about the award, I just like the party after. It's free drinks."

How's the tour going?
Julian: "It's cool – Birmingham rocks."

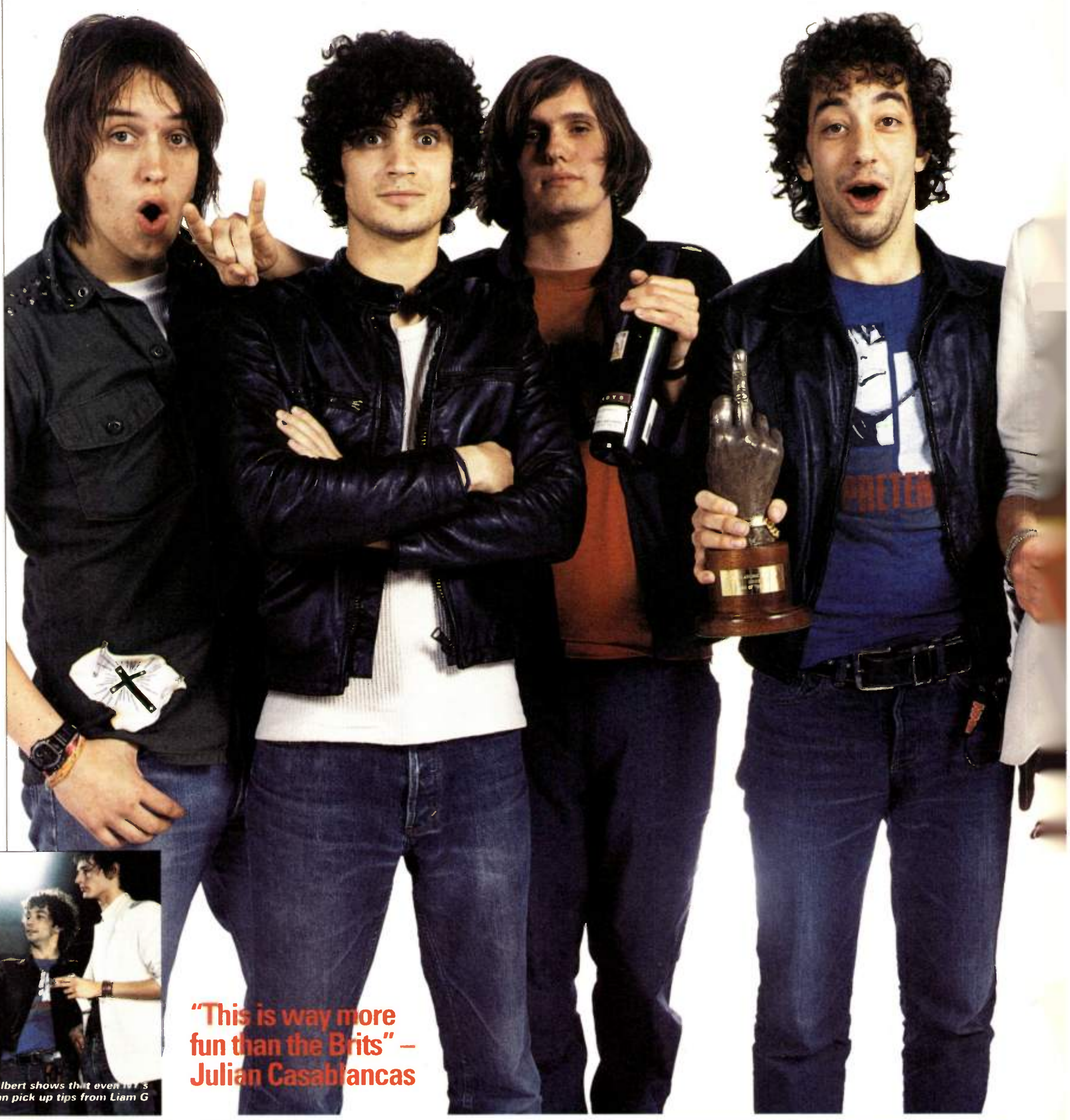
What are you drinking?
Julian: "Whatever they gave us at the table. I think it was beer, some white wine, champagne. A little bit of all three."

Who's rocking the best outfit?
Julian: "Best outfit? Er, oh, I don't know, man. I haven't really noticed all that. That shit's not important. Who cares? What, are you fucking *People* magazine? Gimme a break! That's showbiz. That's why I play music – I'm not an actor."

Who's your Godlike Geniuses?
Julian: "Bob Marley."
Albert: "John Lennon."
Fab: "I'd go with him – John Lennon."
Nick: "Bob Marley."

What award should we include next year, and who would win it?
Julian: "Worst dressed? I don't care about that stuff but they do it in magazines. I don't know, I can't think of anything really."

Say the first thing that comes into your head.
Julian: "Absolutely not!"



"This is way more fun than the Brits" – Julian Casablancas

NME
CARLING
awards

Gong show: Albert shows that even NY's finest can pick up tips from Liam G

PHOTOGRAPHY: ROGER SARGENT/ANDY WILLSHER/PIERS ALLARDYCE/LUCY SCOTT HARRIS

THE LIGGER'S GUIDE

BADLY DRAWN BOY

What are you doing here?
"The main reason was that I won an award last year but wasn't able to attend. So I thought I'd come and have some fun and see what it's like in the flesh. I've seen it on the TV, so I thought I'd come along and show some appreciation for winning last year."

What are you drinking?
"It's going to vary, I imagine. I've been on the free champers up to now but I'll switch rapidly to JD and Coke if there's any about."

Who's the most rocking band here today?
"It's been an amazing year, and intimidating for me as well because I don't really plug in the electric too much. The obvious answer is The Strokes because when they arrived on the scene they changed the pace for everybody. Thankfully they're not in competition with me."

Who wuz robbed?
"I'd say Doves because they're good friends and I believe the record they've just made is amazing. Alfie as well, their new record is brilliant. I only got the chance to listen to it recently but it's astonishing. Haven as well. But I don't want to be too nepotistic about it!"

What's the strangest thing you've seen today?
"Tim Burgess not looking as wrecked as last time I saw him in LA. We had a night in LA. We met up! It was good to see them win something."

What's the one thing you want to do before the end of the day?
"Probably eat something nice and hang out with my showbiz pals, The Strokes and The Charlatans!"

Who's your Godlike Genius?
"Off the top of my head – Mark E Smith."

What award should we include next year, and who would win it?
"That's a tough one. 'The Artist That Most Influenced Badly Drawn Boy in his teenage years.' The winner? It would go to Bruce Springsteen."

Kylie

BEST POP ACT

Spinning around: Kylie makes a high-speed bid to join every cool band going

How does it feel to win an *NME* Carling Award?
"I'm so chuffed. I haven't stopped giggling. It feels great. It really does. Because a) *NME* have said to themselves that if you can't beat them, join them. And b) the fact that the readers voted for me. I'm absolutely thrilled with it. *(Looking at award)* I'm going to have to hide this when my mother visits. Actually my mum comes on tour so she knows a lot about the business."

Which did you prefer, this or the Brit Awards?
"It's completely different to the Brits. I had a lot to do and a lot to concentrate on there. I was worried about many, many things. Here, you roll in, sit down and wait for your name to be called. The hardest part is knowing what to say."

What did you say?
"I have no idea what I said. You get up there and keep saying to yourself, 'Say at the end "Thank you *NME* readers"', which I did manage to say. Once you're behind a rostrum, time has a completely different meaning. You've been three seconds and you think, 'God I've got to get off, I've been here too long.' I probably should have had a bottle of booze in one hand and a fag in the other just to fit in."

This has all happened just as you've cracked the USA, too...
"It's looking like I'm going back. It looks like it's really taking off. The single is Number Ten and I'm kind of blasé about it, which is helpful. Because I've been there a couple of times over the past 14 years and I have heard it all before. America has just not been in my plans. So if the success that is happening now goes on it's a bonus. If it does go further, I'll see what happens. I'm quite philosophical about it."

What are you drinking?
"Nothing at the moment."

Who's rocking the best outfit?
"As an ensemble piece I think The Strokes look quite something. Everyone has a soft spot for The Strokes. They've tapped into something. They just ooze cool. It was a thrill to meet them."

What's the strangest thing you've seen today?
"I haven't seen that much, I must say."

Who's your Godlike Genius?
"You asked this in the last issue! I said Nick Cave, then so I'm sticking to that. He's Nick Cave, he can do whatever he wants."

What award should we include next year, and who would win it?
"Best swagger? I skip up there like the prize pony while everyone else rolls up cool as you like."

"Hey Kylie, fancy a stroke?" "Watch it, saucy"

"As an ensemble piece The Strokes look quite something" – Kylie

THE LIGGER'S GUIDE

MICHAEL EAVIS

What are you drinking?
"I'm a water fan myself. I've had a little bit of champagne but I'm not big on the drinking."

Who's the most rocking band here today?
"It was good to see The Charlatans win something after all this time."

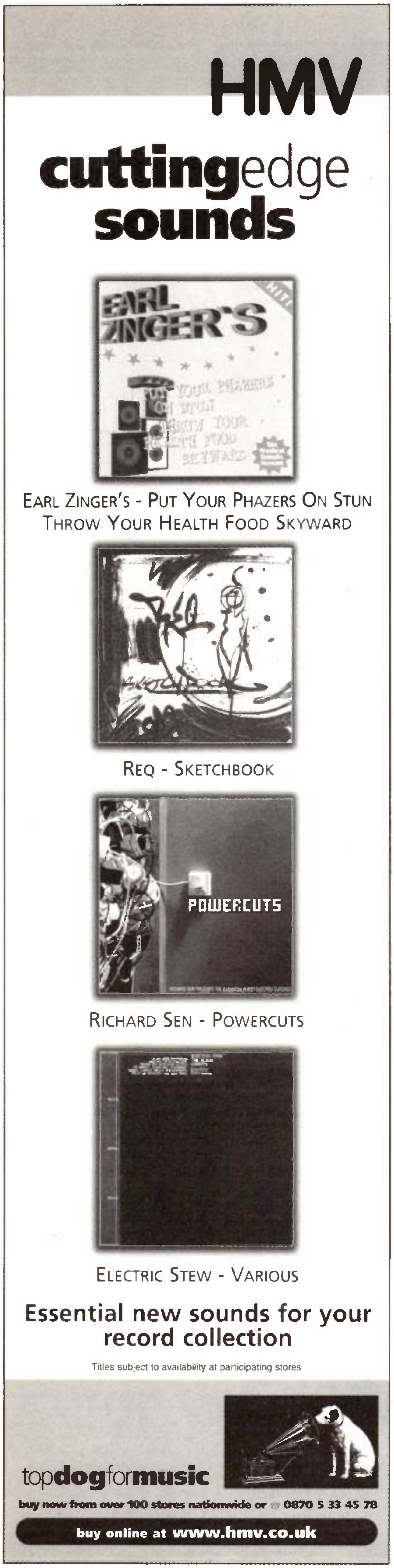
Who wuz robbed?
"Do you mean bands? Coldplay. They should've been here."

What's the strangest thing you've seen today?
"I sat by *(music industry promoter)* Steve Strange! Ha Ha Ha!"

What's the one thing you want to do before the end of today?
"I'd quite like a chat with Kylie Minogue. Her people were on the phone last October saying, 'Please can we play?' And I didn't ring back for a couple of months because I wasn't sure if we were running. Then when I rang back after we got the licence, they said she didn't want to do it. I'd like to ask her if I can see her."

Who's your Godlike Genius?
"Thom Yorke writes the best music. He is a genius, the only genius in the business."

What award should we include next year, and who would win it?
"Maybe 'Most original piece of music'. Winner? Radiohead or Chris Martin."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U2

BEST LIVE ACT

U2 were voted Best Live Act by *NME* readers. Last year, we covered them on every major tour they undertook. Below is what our journalists had to say about those gigs.

The band were unable to collect their award in person at last week's *NME* Carling Awards so as an exclusive for us they recorded a special version of the Ramones' 'Beat On The Brat', pictured here.

"Beat on the brat, pick up a Brat..."
Bono accepts U2's award for Best Live Act in the special video exclusive...

...which featured the band playing live, minus Adam 'Cleared Off' Clayton – replaced here by a cardboard cut-out

...performing a version of the Ramones' classic 'Beat On The Brat'

...in tribute to the late Joey Ramone and as a salute to the NME awards. Thanks guys!

U2 LIVE IN 2001

FEBRUARY 2001

London WC2 Astoria

"They close with '40' and Bono tells us God loves us. Well, whatever. If tonight was bestowed as a rock star blessing then such charm and grace is a small miracle. They got to see the whites of our eyes and in return, we got to see a little of their heart."
Victoria Segal

MAY 2001

Toronto Air Canada Centre

"Make no mistake, though, just as you wouldn't go to a Geri Halliwell show and expect, say, a series of Faust covers, you don't go to a U2 arena gig and expect, well, subtlety. As such, their movements, finely cultivated after years of playing even larger venues, come off as broad strokes on this cavernous canvas. And although over-the-top, ostentatious moments of rock opera glitziness are far behind them, they've still got a bulging bag of tricks."
Mark Pytlik

AUGUST 2001

Birmingham NEC

"Now that 'alternative' means braindead nu-metal fucks, it is actually heartening that literate, creative, non-macho do-gooders like Bono still have the key to the executive washroom..."
Stephen Dalton

PHOTOGRAPHY ANDY WILLSHER/IAN JENNINGS

The Charlatans

OUTSTANDING CONTRIBUTION TO **NME**, BEST RADIO 1 SESSION

"And what do you do?" The Charlatans line up to shake hands with Kylie, the Queen of Pop

Tickled pink: Tim and Martin with fellow North Country boy Damon Gough at the awards aftershow party

***NME*: How does it feel to pick up the Outstanding Contribution award?**
Tim Burgess: "It feels like it's been worth it. It's good; it's great to be acknowledged. We laid our hearts on the table quite early on; people have been able to play about with us so we're just playing about with them now."

Why do you think the acknowledgement has come with 'Wonderland' rather than any other record?
Tim: "It's time, I suppose. And because it's a bit of an alternative record to what's been going on. It's different now."

Tony Rogers *(keyboards)*: "With 'Wonderland', I think we knew what we wanted. If we know what we want, we'll make a good record. If we're a little bit unsure, it's not going to be so good. And I think we know what we want with the next one, too."

Martin Blunt *(bass)*: "In Britain at the moment there's a really good ground-swell of music from So Solid Crew to The Coral – it's all good."

It's just been announced that you're going to headline Glastonbury this year. How does that feel?
Tony Rogers: "It's incredible. You can't dream those things when you are kid. I used to go when I was a kid. I was one of those little bastards who used to sneak in under the fence and got in for free – sorry Michael! It's always been very special, you know what I mean. It's a dream come true."

Martin Blunt: "We were there five years ago and played the second stage in the middle of the afternoon. And the thing I remember about it is that we kicked up a dust-storm because it was that hot."

What are you drinking?
All: "Whatever."

What award should we include next year, and who would win it?
Tony: "For Guinness. To Arthur Guinness, St James Gate, Dublin."

Who's your Godlike Genius?
Jon Brookes *(drums)*: "Orson Welles. A godlike genius is someone who takes on everything that goes against him and sticks with it and remains true to themselves. If you're true to yourself, you'll never fail."

"It's incredible. You can't dream these things when you're a kid"

THE LIGGER'S GUIDE

MATT BELLAMY, MUSE

What are you doing here?
"I'm just relaxing and chilling out a little bit. I thought I'd come along and say hello to some old mates."

What are you drinking?
"I'm on the red wine. It was free at the table."

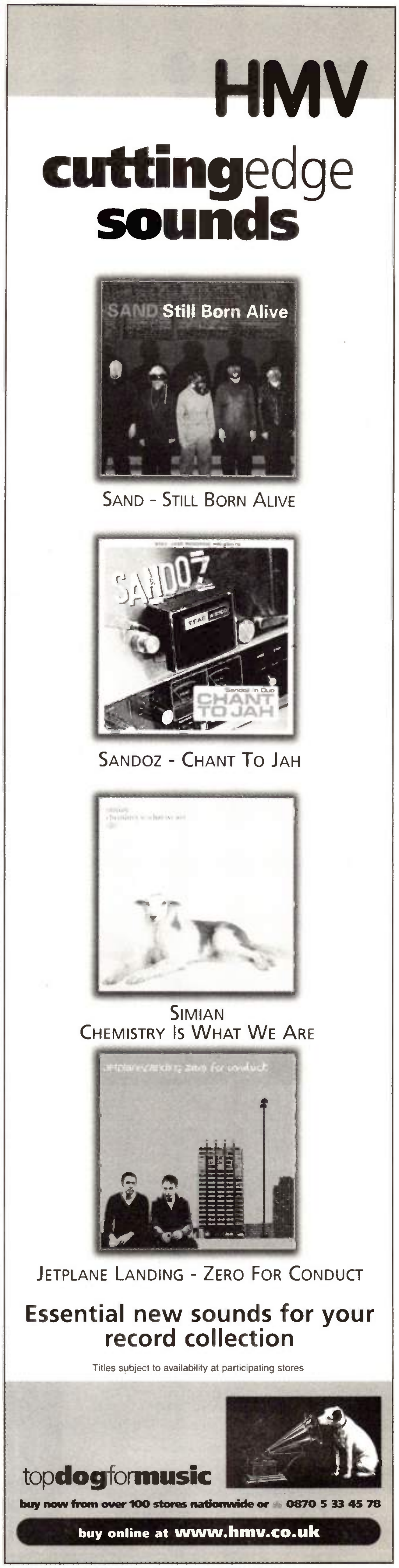
Who's the best band here today?
"I can't remember who won anything. The Strokes winning Best New Band was pretty cool because they've had a big influence over the future of music. So that's cool."

What's the strangest thing you've seen today?
"The look on Chris, our bassist's face when he won £40 off me at a pool game. We put £20 down each!"

Who's your Godlike Genius?
"Personally, it'd be Tom Waits."

What award should we include next year, and who would win it?
"It'd be 'Worst Haircut', and I'd win!"

PHOTOGRAPHY: ROGER SARGENT/PIERS ALLARDYCE



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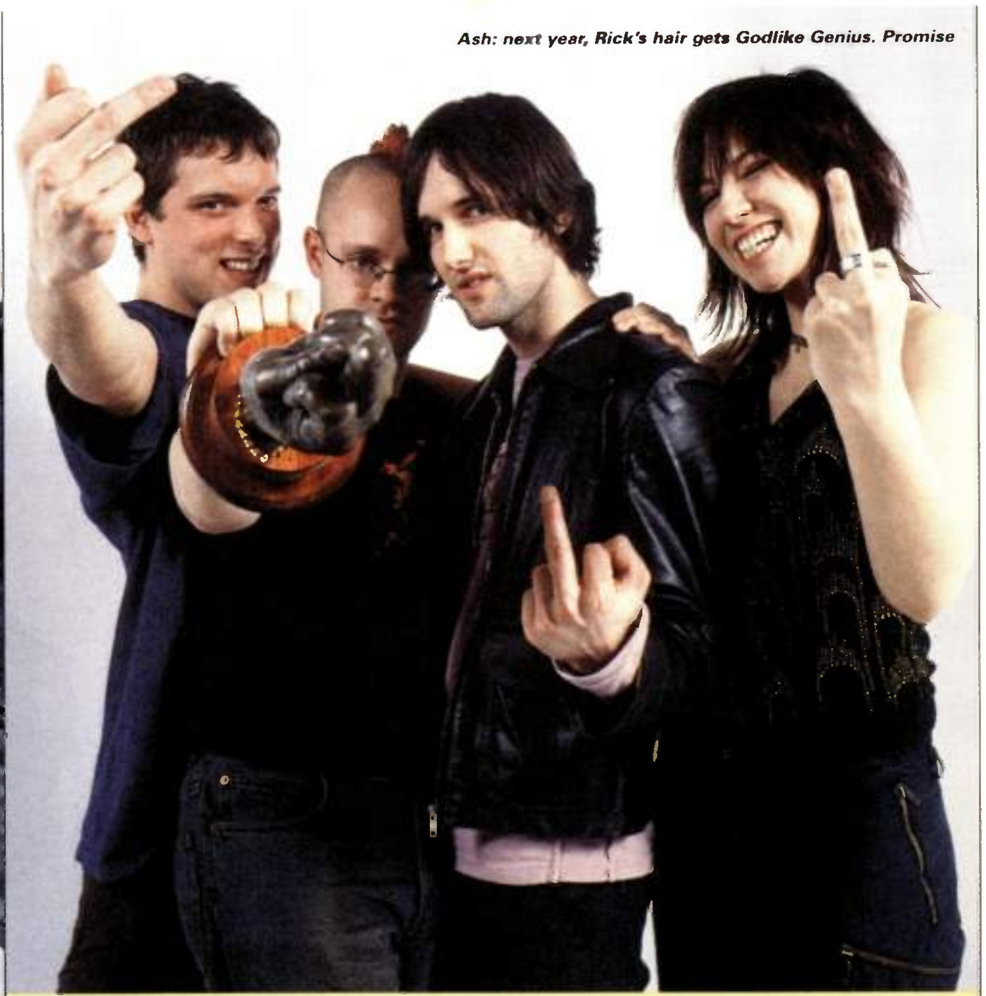
Winners and

NME CAUGHT UP WITH ALL THE VICTORS BACKSTAGE AND ASKED THEM TO SPEAK THEIR BRAINS. PLUS, THEIR ONSTAGE ACCEPTANCE SPEECHES IN FULL

Strike a pose: Lostprophets – they're the Welsh Wu-Tang, you know



Ash: next year, Rick's hair gets Godlike Genius. Promise

ASH: BEST SINGLE – 'BURN BABY BURN'

NME: What are you drinking?
Together: "A lot!"

Who's rocking the best outfit?
Rick McMurray: "George Dawes as Macy Gray."

What's the strangest thing you've seen today?
Tim Wheeler: "Eminem and Madonna lookalikes at the door. It's meant to be Eminem but it looks like a guy in a tracksuit."

Rick: "He looks like the local Belfast spide *(Belfast slang for a boy racer – N Ireland Ed)*. Except he didn't have a bag of glue."

What's the one thing you want to do before the end of the day?
Tim: "Get stoned."

Who's your Godlike Genius?
Tim: "The White Stripes. And maybe George Dawes. He's a good drummer."

What award should we include next year, and who would win it?
Tim: "The Ash Godlike Genius Award for Rick McMurray's haircut."

SPEECH!

Rick McMurray: "Thanks, I didn't really expect this, so thanks to everyone for voting for us."

LOSTPROPHETS: BEST METAL GROUP, HONORARY NME CARLING TOUR AWARD

NME: What are you drinking?
Ian Watkins: "Orange juice."

Who's rocking the best outfit?
"Me. I had a new jacket on."

Who wuz robbed?
"No-one, really."

What's the strangest thing you've seen today?
"Seeing ourselves on the screens collecting our award."

What's the one thing you want to do before the end of the day?
"I want to thank *NME*, 'cos I was so dumbstruck when we went up to collect the award I forgot."

Who's your Godlike Genius?
"Toss-up between Mike Patton and Chevy Chase."

What award should we include next year, and who would win it?
"The Coolest Guy Award and I would win it."

SPEECH!

Mike Lewis: "Thanks to everyone who voted, because the kids who came out and bought the magazine and vote for all this matter. None of the other bullshit matters."

NME
MUSICAL EXPRESS
CARLING

Colin: "Um, it's vaguely embarrassing to be here"

RADIOHEAD: BEST VIDEO – 'PYRAMID SONG'

NME: Who's rocking the best outfit?
Ed O'Brien: "There's a lady over there wearing a great outfit." *(Points to* NME.COM *picture editor Cate Jago)*

What's the strangest thing you've seen today?
Colin Greenwood: "I met Tim from *The Office*. It's not strange, but remarkable. They're the people I've been most excited about meeting."

What's the one thing you want to do before the end of the day?
Colin: "Probably meet the people from *The Office* again."

Who's your Godlike Genius?
Colin: "Again I'd go back to *The Office*. Ricky Gervais, I think."

What award should we include next year, and who would win it?
Colin: "I'd say Best Contemporary Sitcom Set In An Urban Office Environment In Slough. *The Office* would get that."

SPEECH!

Ed O'Brien: "We didn't actually have anything to do with the video at all. So it's vaguely embarrassing to be here for this, because it's not ours."

PHOTOGRAPHY: ROGER SARGENT/PIERS ALLARDYCE/ANDY WILLSHER

boozers!

THE CHARLATANS

BEST RADIO 1 EVENING SESSION

SPEECH!

Jon Brookes: "It's a piece of piss, it's all on tape."

Martin Blunt: "I'd like to thank the listeners. It's true, Steve, you can't beat a good evening session!"

OUTSTANDING CONTRIBUTION TO NME

SPEECH!

Tim Burgess: "I'd like to dedicate this award to Tony and Jamie from Coalition, to Jeff, Martin and Robin from Heavenly, Steve H, my wife and *NME*. Thanks a lot, it means a lot."

Jon Brookes: "Here's to the next ten years, you fuckers!"

Martin Blunt: "This is for all the people that bought the records and the tickets for the concerts and made them really special. And cheers *NME* for not charging us for tickets like some other people do."

Tim: "Keep it fresh!"

Wonderland: a visibly chuffed Charlatans keep it fresh

Andrew WK: "Well, how do you expect me to do a speech when I've got an award in my mouth?"

NME: What are you drinking?
"Oh, you know."

Who's rocking the best outfit?
"Me. I washed a T-shirt and jeans today for the awards. Sped off to a laundry called Bobo's Bubbles in London and washed them up."

What's the strangest thing you've seen today?
"*(Thinking long and hard, repeats question)* I think we'd better move on."

What's the one thing you want to do before the end of the day?
"Dance, do a little dance *(Dances Andrew WK-style there and then)*"

Who's your Godlike Genius?
"*(Another long ponder)* I guess that would go to Einstein."

What award should we include next year, and who would win it?
"Best parent. And I'd give it to my mom."

SPEECH!
"Thanks."

ANDREW WK: HONORARY NME CARLING TOUR AWARD

Brownie rocks the dishevelled impresario look: oh, it's Tony Wilson

IAN BROWN: BEST SOLO ARTIST

SPEECH!

Award collected by *(Manc music mogul)* Tony Wilson: "Ian isn't here because he's in Middlesbrough, poor bastard. He's doing a gig tonight and he's loyal to people, so he's doing his gig. That's why he likes this award, and says thanks, because it's voted for by the readers and not some poxy fucking *NME* fucking journalists. From the man who swaggers and makes John Wayne look like a fucking pussy, thank you."

STEVE LAMACQ: BEST RADIO SHOW – THE EVENING SESSION

Lammo: my what big hands he's got

NME: What are you drinking?
"Quite a lot."

Who's rocking the best outfit?
"Probably Kylie. From where I was sitting. There's some great hair around. There's the huge hair of The Cooper Temple Clause and Rick from Ash always wins."

What's the strangest thing you've seen today?
"Rick's hair is great."

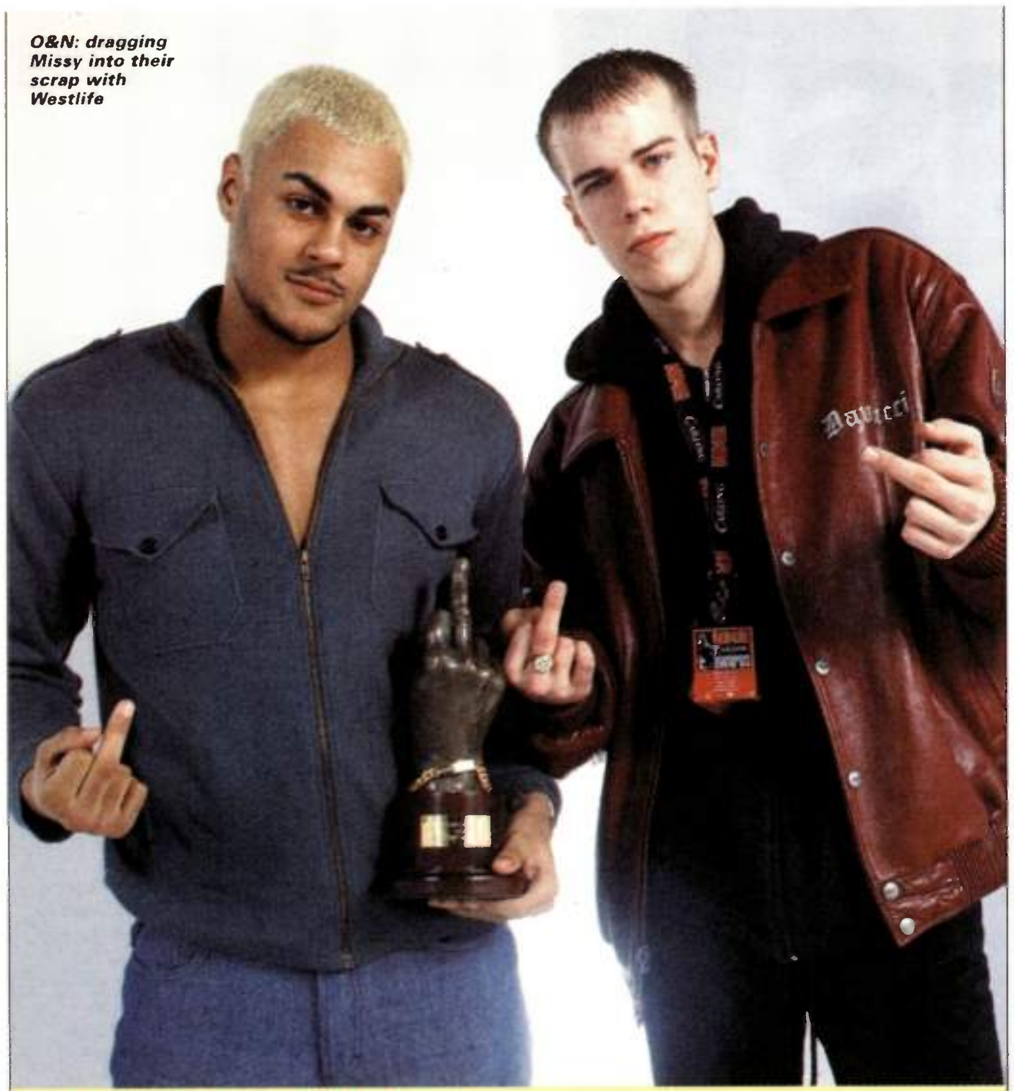
Who's your Godlike Genius?
"Probably New Order. I think they deserve it."

What award should we include next year, and who would win it?
"I'd like to see an award for someone who is right at the bottom rung of the ladder. Best Small Gig Promoter. You know a little venue that week after week puts itself on the line backing new music. Glasgow King Tut's, Leicester Queen Charlotte's. These places are the backbone of the touring circuit and without them we wouldn't have had tours for Coldplay, or whoever you want to namecheck."

SPEECH!

"We are really, really chuffed because there are a lot of different shows coming on air. The competition each year is better than ever before. There's a lot of people in the audience from Radio 1 – your man Westwood is here and Jo Whiley – who are doing lots of great shows. You've got Xfm. It's still not enough great alternative radio. But thanks to the readers and listeners for voting for us, thank you very much to the team who put us on air. And thank you very much to everyone in this room who did the hard bit, which was making the records, so we could do the easy bit which is play them."

O&N: dragging Missy into their scrap with Westlife



OXIDE & NEUTRINO: COLLECTED MISSY ELLIOTT'S AWARD FOR BEST HIP-HOP/RAP ACT

NME: Who's rocking the best outfit?
Neutrino: "Don't know, man."

What's the strangest thing you've seen today?
Together: "Mmmm..."

Who's your Godlike Genius?
Neutrino: "That's a hard one. There's so many people we love. I listen to so many types of music, it's just hard for me. You can't just say..."

What award should we include next year, and who would win it?
Neutrino: "Maybe Wanker Of The Year? A couple of people."

Oxide: "Bryan McFadden – who's he?"

SPEECH!

Neutrino: "Yo! Does anyone know if Bryan from Westlife is here? I just want to say thank you on Missy Elliott's behalf."

KYLIE MINOGUE

BEST POP ACT

SPEECH!

"Well, who'd have thought it? This is absolutely brilliant. There are probably a lot of people I've worked with over the years here today, so I would like to say thank you for your dedication for a long time now. Thanks to *NME* readers."

BEST FILM – MOULIN ROUGE

SPEECH!

Collected by cast member Kylie Minogue: "I never thought I would be holding one of these. I shall give this to Baz *(Luhrmann, director)*, personally hopefully. Because if anyone's met him they know he's an absolutely fabulous human being, so this can be my excuse."

Kylie: wondering how she'll hide the award from her mum

The Office *team: Gareth's invite must have got lost in the post, then*

BEST TV SHOW – THE OFFICE

What are you drinking?
Ricky Gervais: "Nothing at the minute."

Who's your Godlike Genius?
Ricky: "Homer Simpson."
Steve Merchant (writer): "Woody Allen."
Ricky: "Maybe Jesus. He's the closest thing we've ever seen to God."

What award should we include next year, and who would win it?
Steve: "Best Christian."
Ash Atalla (producer): "Best spastic."
Ricky: "We don't say spastic anymore, we say Scopie!"

SPEECH!

Ricky Gervais *(acknowledging Zane Lowe)*: "Thanks to Zena. *(Referring to David Walliams' portrayal of Gareth from* Pop Idol*)* You shouldn't really take the mickey out of afflictions... they should be ashamed of themselves. We're all here then, from The Strokes to *Diff'rent Strokes*. *(Points to Ash)* Go on say it..."

Ash Atalla (producer): "Whatchoo talking 'bout, Gervais?"

Ricky: "Thank you, this really is a great pleasure. We are the odd ones out here because it's all about music, but thank you."

NICK KENT & PENNIE SMITH: GODLIKE GENIUS AWARD

SPEECH!

Nick Kent: "Pennie doesn't want to say anything, so I will say it for her. Thank you very much for the kind words. Thank you to *NME* for developing me as a writer. Thanks to Lester Bangs. Thank you to one guy in particular who didn't write, but is always there – Iggy Pop. Iggy Pop has never won an award in his life. Right now he doesn't even have a fucking record contract. So let's give him one. This award I'm sharing with him."

***NME* originals: Nick and Pennie**

PHOTOGRAPHY: ROGER SARGENT/PIERS ALLARDYCE/ANDY WILLSHER

WRH

NME
MUSICAL
EXPRESS

Mis-Teeq: will present Aaliyah's award to her family

AALIYAH: BEST R&B/SOUL ACT

SPEECH!

Award collected by Mis-Teeq

Su-Elise: "Thank you so much. On behalf of Mis-Teeq and R&B fans everywhere, this award marks Aaliyah's life. She was a talent that was taken away from us. She was beautiful and she was young. She still deserves awards like these."

Sabrina: "This marks the impact that her all-too-short life makes. We are delighted to receive this award on behalf of Aaliyah and we will be presenting it to her family. Aaliyah's music and her memory will definitely live on, because she was one in a million and most definitely more than a woman."

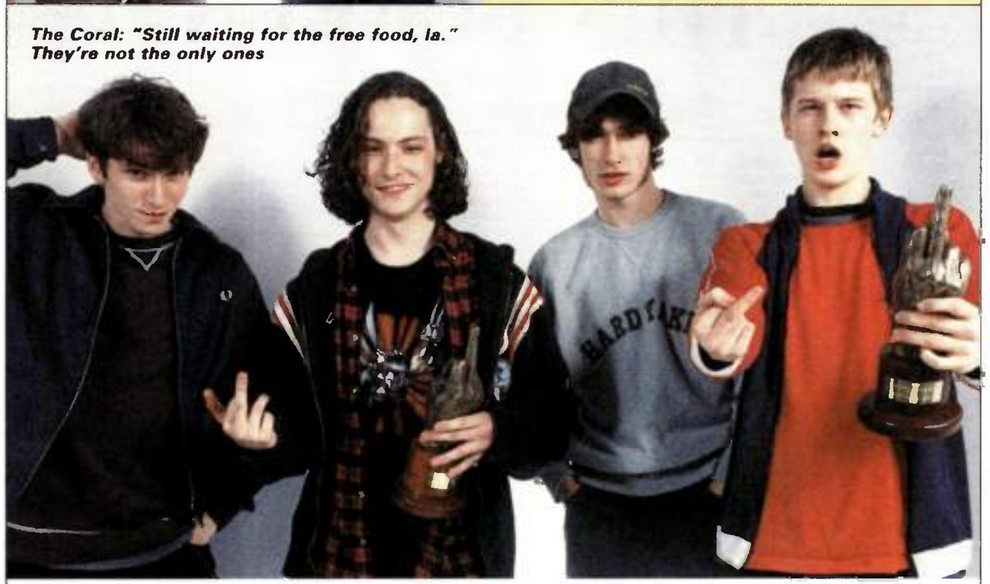
The Jaxx: "Wot no fruit?"

BASEMENT JAXX: BEST DANCE

Who's your Godlike Genius?
Simon: "Beethoven."
Felix: "Mozart, I think he's better than Beethoven."
What award should we include next year, and who would win it?
Felix: "They could invent a fun one. Best Fruit Seller. You know, spice it up a bit. Why not get them here? Give them a few drinks, a free meal. It would be great."

SPEECH!

Felix Buxton: "Thank you to all the people that voted, all the people that came to our shows and bought our records."



The Coral: "Still waiting for the free food, la." They're not the only ones

THE CORAL: HONORARY NME CARLING TOUR AWARD, PHILIP HALL ON AWARD

What are you drinking?
Bill Ryder-Jones and Lee Southall: "Virgin's blood, Champagne, Perrier and Jack Daniel's."

Who's rocking the best outfit?
Bill and Lee: "Finn from *Hollyoaks*' *(James Redmond)* cyber-girlfriend."

Who wuz robbed?
"Starsailor – they can have our award if they want."

What's the strangest thing you've seen today?
"Willsey, our manager, tipping the taxi driver."

What's the one thing you want to do before the end of the day?
Bill: "Have the vegetarian meal I was promised and take Kylie up on her offer, but we have to leave early."

Who's your godlike genius?
"*Brookside*'s Jimmy Corkhill being Steven Seagal's body double."

What award should we include next year, and who would win it?
"Best Bonnet Slide, as in car bonnet, and the winner's a difficult one. Lee or Bill from The Coral or perhaps Scott Bakula or Michael J Fox."

SPEECH!

Honorary *NME* Carling Tour Award
Paul Duffy: "Thanks very much, y'know. Great award, this, it shows a lot about us."
Nick Power: "Just come and see us."

SPEECH!

Philip Hall *On* Award
Nick Power: "Nice one, I don't really know who Philip Hall is, but cheers anyway. I'd like to thank Dr Fox – Foxy!"

PREVIOUS WINNERS

PRML SCRM
XTRMNTR

BEST ALBUM

2000: Primal Scream 'Exterminator'
1999: The Flaming Lips 'The Soft Bulletin'
1998: Manic Street Preachers 'This Is My Truth Tell Me Yours'
1997: Radiohead 'OK Computer'
1996: Manic Street Preachers 'Everything Must Go'
1995: Oasis '(What's The Story) Morning Glory?'
1994: Blur 'Parklife'
1993: The Boo Radleys 'Giant Steps'

COLDPLAY
YELLOW

BEST SINGLE

2000: Coldplay 'Yellow'
1999: Blur 'Tender'
1998: Manic Street Preachers 'If You Tolerate This, Your Children Will Be Next'
1997: The Verve 'Bitter Sweet Symphony'
1996: Manic Street Preachers 'A Design For Life'
1995: Oasis 'Wonderwall'
1994: Oasis 'Live Forever'
1993: Radiohead 'Creep'

BAND OF THE YEAR

2000: Radiohead
1999: Blur
1998: Manic Street Preachers
1997: The Verve
1996: Oasis
1995: Oasis
1994: Blur
1993: Suede

BEST SOLO ARTIST

2000: Badly Drawn Boy
1999: Beck
1998: Robbie Williams
1997: Beck
1996: Beck
1995: Paul Weller
1994: Paul Weller
1993: Björk

BEST NEW ARTIST

2000: Coldplay
1999: Muse
1998: Gomez
1997: Embrace
1996: Super Furry Animals
1995: Supergrass
1994: Oasis
1993: Elastica

BEST LIVE ACT

2000: No award
1999: Super Furry Animals
1998: No award
1997: No award
1996: Manic Street Preachers
1995: Oasis
1994: Blur
1993: No award

BEST VIDEO

2000: No award
1999: Blur 'Coffee + TV'
1998: Manic Street Preachers 'If You Tolerate This, Your Children Will Be Next'
1997: The Verve 'Bitter Sweet Symphony'
1996: Prodigy 'Firestarter'
1995: Pulp 'Common People'
1994: No award
1993: No award

BEST DANCE ACT

2000: Fatboy Slim
1999: The Chemical Brothers
1998: Fatboy Slim
1997: Prodigy
1996: Prodigy
1995: Goldie
1994: Portishead
1993: Orbital

BEST METAL ACT

2000: Marilyn Manson

BEST ROCK ACT

2000: U2

BEST HIP-HOP/RAP ACT

2000: Eminem

BEST R&B/SOUL ACT

2000: Kelis

BEST POP ACT

2000:: All Saints

ON AWARD

2000: Starsailor
1999: Terris
1998: No award
1997: Lo-Fidelity Allstars
1996: Super Furry Animals
1995: Rocket From The Crypt
1994: Gene
1993: Credit To The Nation

MUSICAL EVENT OF THE YEAR

2000: The Carling Weekend
1999: Glastonbury Festival
1998: Glastonbury Festival
1997: Glastonbury Festival
1996: Oasis at Knebworth
1995: Glastonbury Festival
1994: Glastonbury Festival
1993: No award

BEST LIVE VENUE

2000: No award
1999: Brixton Academy
1998: Brixton Academy
1997: Brixton Academy
1996: Brixton Academy
1995: Brixton Academy
1994: Brixton Academy
1993: The Forum

BEST RADIO SHOW

2000: *Evening Session*
1999: *Evening Session*
1998: Mark Radcliffe
1997: Mark Radcliffe
1996: *Evening Session*
1995: *Evening Session*
1994: *Evening Session*
1993: John Peel

RADIO 1 EVENING SESSION OF THE YEAR

2000: Coldplay
1999: Supergrass
1998: Gomez
1997: Radiohead
1996: Suede
1995: No award
1994: Manic Street Preachers
1993: No award

BEST TV PROGRAMME

2000: *The League Of Gentlemen*
1999: *The Royle Family*
1998: *South Park*
1997: *Shooting Stars*
1996: *Shooting Stars*
1995: *Shooting Stars*
1994: *Knowing Me, Knowing You… With Alan Partridge*
1993: *The Smell Of Reeves & Mortimer*

BEST FILM

2000: *Gladiator*
1999: *The Blair Witch Project*
1998: *Lock, Stock & Two Smoking Barrels*
1997: *The Full Monty*
1996: *Trainspotting*
1995: *The Usual Suspects*
1994: *Pulp Fiction*
1993: *Reservoir Dogs*

GODLIKE GENIUS

2000: U2
1999: Shaun Ryder
1998: Massive Attack
1997: Mark E Smith
1996: Jarvis Cocker
1995: Michael Eavis
1994: Alan McGee
1993: John Peel

HERO OF THE YEAR

2000: Liam Gallagher

VILLAIN OF THE YEAR

2000: Robbie Williams
1999: Robbie Williams
1998: Liam Gallagher
1997: Liam Gallagher
1996: Liam Gallagher
1995: Damon Albarn
1994: No award
1993: John Major

WRH

Nick Kent and Pennie Smith

GODLIKE GENIUS AWARD

TEXT: TED KESSLER

The deadly duo emerge into the *NME* Carling Awards backstage area through thunderous applause and bright stage lights. They are godlike, they are geniuses – they are a little bemused.

"I knew something was up when it was insisted that we come to the awards," says Pennie Smith, clutching her Godlike Genius award and turning to the tall guy in a kind of turban next to her clutching his version of the same award. "What about you?"

"Well," says Nick Kent, a little bit of white foam forming in the two pockets of his mouth, "it's been a long time since the *NME* has insisted I go anywhere for them so my suspicions were aroused…"

We have history with Smith and Kent, and that's why we've awarded them our Godlike Genius Award this year. throughout the '70s, Pennie Smith's photos and Nick Kent's writing for *NME* defined music journalism and set a consistent benchmark that few have got near since. Their reporting lent the music of the time a dramatic depth and romantic dimension for which their subjects can only have been grateful.

Smith's beautiful black-and-white photos and Kent's heroically involved writing became just as much a part of the rock'n'roll fabric as the acts they covered. Indeed, Pennie's shot of Paul Simenon smashing his bass up became one the most lauded album covers ever when The Clash chose it for 'London Calling', while *The Dark Stuff*, Nick Kent's collection of his work between '72 and '93, remains the definitive music journalism book. Really, they are legends.

"I'm pleased and proud that we had the same impact on *NME* as it had on us" – Nick Kent

"Well, you don't think about that kind of stuff when you're doing it," sniffs Kent. "You just do it. We were also afforded, me and Pennie, really good access that I doubt you'd get now. One of my favourite pieces was going on the road with The Rolling Stones in Europe for a couple of weeks in '73. It was when they were at their most satanically dishevelled, before Ron Wood joined, and it was an amazing event to cover that closely. But you probably wouldn't get two weeks on the road with a band that size now, would you? Not really *with* a band."

"I loved my time on the road with The Clash," says Pennie. "They were really exciting times and I think we did good stuff together. It's work that people still recognise as good now, which makes me quite proud."

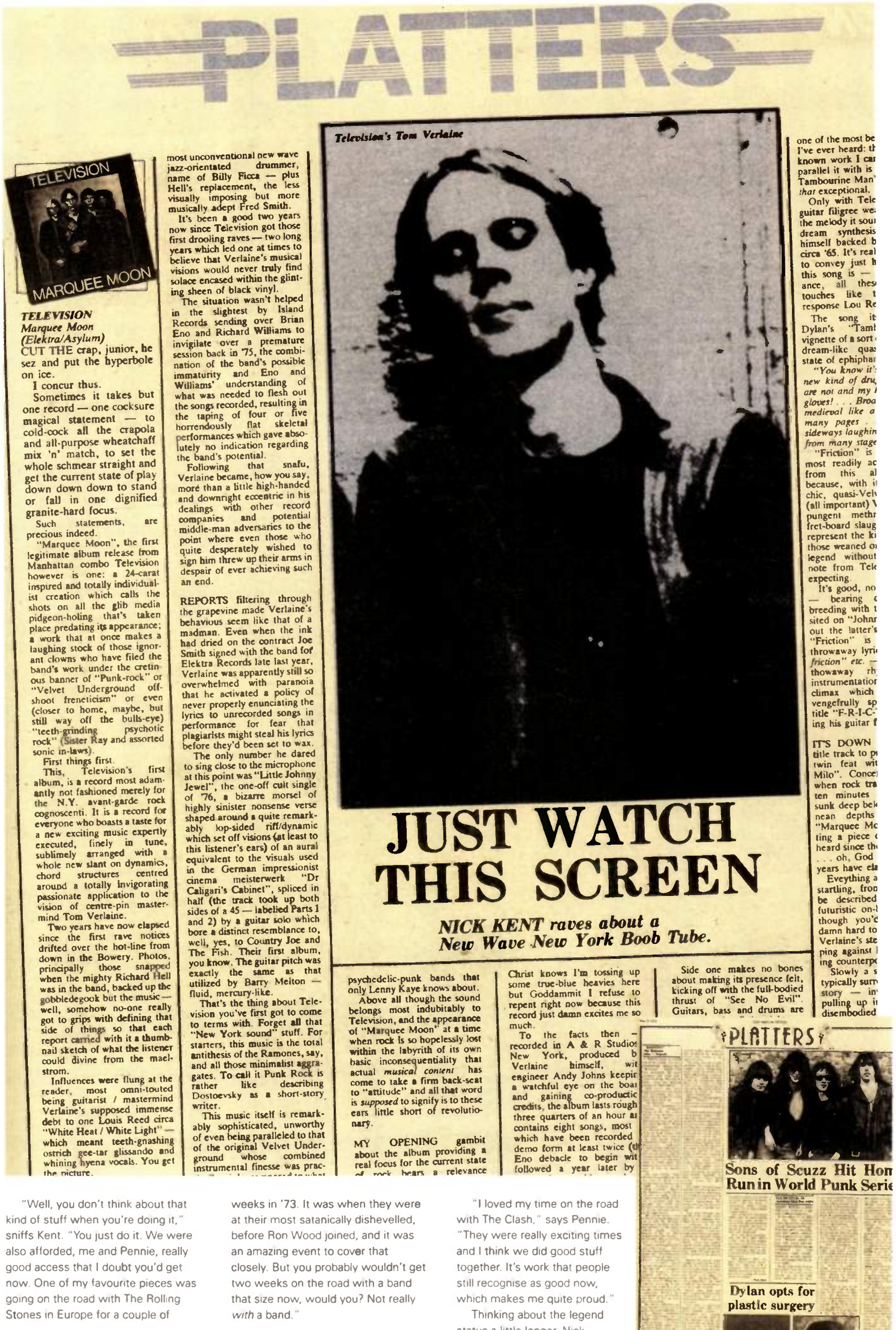
Thinking about the legend status a little longer, Nick decides that perhaps he was a bit hasty about totally pooh-poohing the idea.

"When Nick Logan *(then editor)* asked me and Pennie at the start of the '70s to join *NME* it was like an empty vessel. There was no identity to it. It was just a music news provider. I think we helped to invent it. That's quite a legacy."

And how do they feel about being rewarded today?

"Proud and a bit embarrassed, really," laughs Pennie, who although she 'left' *NME* in the '80s when colour came in ("it's not really for me"), still turns in some work for this organ; the most notable being the timeless shots of The Strokes for their first UK cover a year ago.

"It seems odd to be rewarded for something we did so long ago," agrees Nick. "But it's really touching that we appear to have made such an impact. That *NME* is able to thank us in such a generous fashion is a credit to the paper. The first three years I spent at *NME* were probably the most intense, fun, mad times of my life. I'm pleased and proud that we had the same impact on *NME* as it had on us."



PLATTERS

Television's Tom Verlaine

JUST WATCH THIS SCREEN

NICK KENT raves about a New Wave New York Boob Tube.

TELEVISION
Marquee Moon
(Elektra/Asylum)

CUT THE crap, junior, he sez and put the hyperbole on ice.

I concur thus.

Sometimes it takes but one record — one cocksure magical statement — to cold-cock all the crapola and all-purpose wheatchaff mix 'n' match, to set the whole schmear straight and get the current state of play down down down to stand or fall in one dignified granite-hard focus.

Such statements, are precious indeed.

"Marquee Moon", the first legitimate album release from Manhattan combo Television however is one: a 24-carat inspired and totally individualist creation which calls the shots on all the glib media pidgeon-holing that's taken place predating its appearance; a work that at once makes a laughing stock of those ignorant clowns who have filed the band's work under the cretinous banner of "Punk-rock" or "Velvet Underground offshoot freneticism" or even (closer to home, maybe, but still way off the bulls-eye) "teeth-grinding psychotic rock" (Sister Ray and assorted sonic in-laws).

First things first.

This, Television's first album, is a record most adamantly not fashioned merely for the N.Y. avant-garde rock cognoscenti. It is a record for everyone who boasts a taste for a new exciting music expertly executed, finely in tune, sublimely arranged with a whole new slant on dynamics, chord structures centred around a totally invigorating passionate application to the vision of centre-pin mastermind Tom Verlaine.

Two years have now elapsed since the first rave notices drifted over the hot-line from down in the Bowery. Photos, principally those snapped when the mighty Richard Hell was in the band, backed up the gobbledegook but the music — well, somehow no-one really got to grips with defining that side of things so that each report carried with it a thumbnail sketch of what the listener could divine from the maelstrom.

Influences were flung at the reader, most omni-touted being guitarist / mastermind Verlaine's supposed immense debt to one Louis Reed circa "White Heat / White Light" — which meant teeth-gnashing ostrich gee-tar glissando and whining hyena vocals. You get the picture.

most unconventional new wave jazz-orientated drummer, name of Billy Ficca — plus Hell's replacement, the less visually imposing but more musically adept Fred Smith.

It's been a good two years now since Television got those first drooling raves — two long years which led one at times to believe that Verlaine's musical visions would never truly find solace encased within the glinting sheen of black vinyl.

The situation wasn't helped in the slightest by Island Records sending over Brian Eno and Richard Williams to invigilate over a premature session back in '75, the combination of the band's possible immaturity and Eno and Williams' understanding of what was needed to flesh out the songs recorded, resulting in the taping of four or five horrendously flat skeletal performances which gave absolutely no indication regarding the band's potential.

Following that snafu, Verlaine became, how you say, more than a little high-handed and downright eccentric in his dealings with other record companies and potential middle-man adversaries to the point where even those who quite desperately wished to sign him threw up their arms in despair of ever achieving such an end.

REPORTS filtering through the grapevine made Verlaine's behavious seem like that of a madman. Even when the ink had dried on the contract Joe Smith signed with the band for Elektra Records late last year, Verlaine was apparently still so overwhelmed with paranoia that he activated a policy of never properly enunciating the lyrics to unrecorded songs in performance for fear that plagiarists might steal his lyrics before they'd been set to wax.

The only number he dared to sing close to the microphone at this point was "Little Johnny Jewel", the one-off cult single of '76, a bizarre morsel of highly sinister nonsense verse shaped around a quite remarkably lop-sided riff/dynamic which set off visions (at least to this listener's ears) of an aural equivalent to the visuals used in the German impressionist cinema meisterwerk "Dr Caligari's Cabinet", spliced in half (the track took up both sides of a 45 — labelled Parts 1 and 2) by a guitar solo which bore a distinct resemblance to, well, yes, to Country Joe and The Fish. Their first album, you know. The guitar pitch was exactly the same as that utilized by Barry Melton — fluid, mercury-like.

That's the thing about Television you've first got to come to terms with. Forget all that "New York sound" stuff. For starters, this music is the total antithesis of the Ramones, say, and all those minimalist aggragates. To call it Punk Rock is rather like describing Dostoevsky as a short-story writer.

This music itself is remarkably sophisticated, unworthy of even being paralleled to that of the original Velvet Underground whose combined instrumental finesse was prac-

psychedelic-punk bands that only Lenny Kaye knows about.

Above all though the sound belongs most indubitably to Television, and the appearance of "Marquee Moon" at a time when rock is so hopelessly lost within the labyrith of its own basic inconsequentiality that actual *musical content* has come to take a firm back-seat to "attitude" and all that word is *supposed* to signify is to these ears little short of revolutionary.

MY OPENING gambit about the album providing a real focus for the current state of rock bears a relevance

Christ knows I'm tossing up some true-blue heavies here but Goddammit I refuse to repent right now because this record just damn excites me so much.

To the facts then — recorded in A & R Studios New York, produced b
Verlaine himself, wit
engineer Andy Johns keepir
a watchful eye on the boai
and gaining co-productic
credits, the album lasts rough
three quarters of an hour ai
contains eight songs, most
which have been recorded
demo form at least twice (t
Eno debacle to begin wit
followed a year later by

Side one makes no bones about making its presence felt, kicking off with the full-bodied thrust of "See No Evil". Guitars, bass and drums are

one of the most be
I've ever heard: th
known work I car
parallel it with is
Tambourine Man'
that exceptional.
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disembodied

PLATTERS

Sons of Scuzz Hit Hom Run in World Punk Seri

Dylan opts for plastic surgery

THE LIGGER'S GUIDE

ARTHUR BAKER, PRODUCER

What are you doing here?
"I'm here to see friends basically."

Who's the most rocking band here today?
"My boys Ash. They got too much press too young but they've matured and they're still the best band. Tim writes fucking amazing songs."

Who wuz robbed?
"I'm not sure. I really like Ian Brown, but I'm not sure if he's the best solo artist. Maybe PJ Harvey, or even Ryan Adams. But on the other hand I think Ian Brown is good at what he does."

Who's your Godlike Genius?
"Martin Hannett. If you go back into the 1980s, he produced The Human League, Joy Division... his records are the most innovative sounding records."

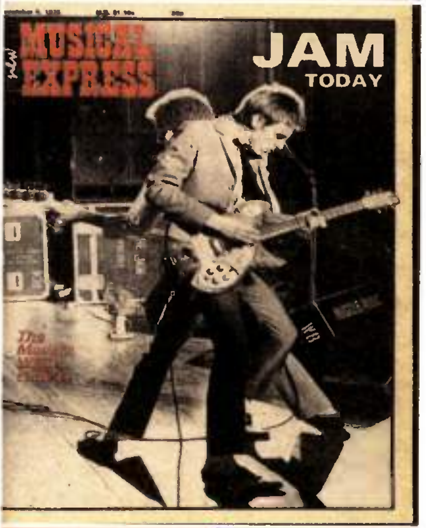
What's the one thing you want to do before the end of the day?
"I've spoken to everyone I'd like to speak to, except Kylie probably."

What award should we include next year, and who would win it?
"I think there should be a battle of the bands actually. Take the five bands that are nominated and have a battle like they did in the old days. I'd like to see that."

PHOTOGRAPHY PENNIE SMITH/PIERS ALLARDYCE

WRH

Pennie Smith's work includes some of the most iconic rock images of the last 30 years. Clockwise from left: The Clash's Paul Simenon (as seen on the cover of 'London Calling'), The Rolling Stones, The Jam and The Strokes' first NME cover in 2001. Below right: the Godlike Genius herself, Pennie Smith at the awards



NEW MUSICAL EXPRESS
NME
DON'T VOTE!
THE STROKES
WHY NEW YORK'S FINEST WILL CHANGE YOUR LIFE – FOREVER!
FREAK OUT! MISSY ELLIOTT LIVE
TRAVIS: NEW ALBUM REVIEWED
PUBLIC DOMAIN: MEET THE NEW PRODIGY

THE LIGGER'S GUIDE

MARIEBEL VILLALBA, NME COMP WINNER

What are you doing here?
"I won a competition in *NME*."

What are you drinking?
"Everything really. The champagne was really nice."

Who's the most rocking band here today?
"I've followed The Charlatans for a long time, they're the most deserving. The Strokes as well – they're the future."

Who wuz robbed?
"I felt disappointed that Kylie got Best Pop Act, but there weren't any better choices."

What's the strangest thing you've seen today?
"I didn't see anything I don't think."

What's the one thing you want to do before the end of the day?
"I'm going to speak to one of The Strokes again. I spoke to Julian from the group because he has relatives that are Spanish and I am Spanish. I want to speak to Tim Burgess."

Who's your Godlike Genius?
"I've always liked Justine Frischmann from Elastica, she's really cool. But I would've given it to The Charlatans because they've always been in the shadow."

What award should we include next year, and who would win it?
"Best demo sent in to radio would be a good idea."

TEN NOTORIOUS MOMENTS IN THE LIFE OF NICK KENT

Sid Vicious attacked Kent at the 100 Club in 1976 with a bicycle chain. **Jah Wobble**, future PiL bassist, was also involved in the attack, carrying a knife. Kent escaped with minor cuts and bruises.

Lou Reed, with whom he had several epic bouts in the '70s, described him as "the Judy Garland of rock journalism".

He slapped **Keith Richards** out of a heroin overdose on tour with the Stones in 1973.

Roky Erickson of 13th Floor Elevators told him that he was the devil's chosen child.

He became good friends with **Johnny Thunders**, legendary leader of The New York Dolls. Their mutual interest? Heroin.

He first disclosed the internal rift in **The Smiths**, also describing bassist Andy Rourke's heroin problems. Morrissey would later say of him, "I could tell you stories about Nick Kent that would uncurl the hair in your Afro."

Iggy Pop, to whom Kent dedicated his *NME* Carling Award, described Nick Kent as "a true rock and roller; someone who cared".

Tony Wilson of Factory Records issued a *fatwa* against him when he reported Wilson as saying, "Ian Curtis *(of Joy Division)* dying on me was the greatest thing that's happened in my life. Death sells!"

His 1990 interview with **Guns N'Roses** is one of the almighty *Spinal Tap* features.

In it, he and guitarist Izzy Stradlin cruise through Paris in a limo looking for pizza and prostitutes while discussing dental care.

Elvis Costello wrote the song 'Waiting For The World To End' about spying Kent on a tube bound for Osterley, out of his mind and oblivious to the whole carriage staring at him. "I was just amazed," said Costello, "that one person could draw that much reaction from others."

Nick Kent accepting his Godlike Genius award

NME
CARLING
awards

Readers' reviews competition results!

LUCKY WINNER OF 50 CDS ANNOUNCED

At the end of last year, we asked you, the reader, to write a review of your favourite album of the year. After wading through dozens of entries that caused admiration and hilarity alike, we whittled them down to a final 16, printed below. Tim **Killick** of Cardiff gets the *NME* critics' 50 best albums of the year courtesy of HMV, thanks to his Squarepusher appraisal, the pick of the bunch. Congratulations to him, and thanks to everyone who entered.

THE WINNER!

SQUAREPUSHER

GO PLASTIC (WARP)

Proving that there was more than one c— capable of dishing out the avant-garde acid, Tom Jenkinson pushed the electronic dream forward with this sensory assault. Stuffed with ideas, his flurried beats and spiteful basslines were effortlessly assimilated into the production styles of US R&B and UK two-step. Once more, perseverance with the 'Pusher man paid dividends.

Tim Killick, Cardiff

THE RUNNERS-UP!

SLIPKNOT

IOWA (ROADRUNNER)

The first truly great metal album for 25 years sounds like The Beatles playing 'The White Album' backwards at your local abattoir. A free-for-all panto of melodic savagery that preserves the genre for another millennium. Gory be.

Ceri Kneath, Swansea

THE STROKES

IS THIS IT (ROUGH TRADE)

Here's the album that we all needed! Eleven blistering tracks of sheer pleasure and enjoyment. Not since 'Nevermind' has an album had such an effect. The Strokes look cool and sound fantastic. Listen and weep tears of joy.

Tracey Thomas, Tiverton

STARSAILOR

LOVE IS HERE (EMI)

When I want to cry I think about my love life; when I want to laugh I think about my sex life; when I want to feel better about myself, I listen to Starsailor. Melancholia and unrequited love combine with wonderfully constructed melodies and the sumptuous voice of James Walsh to create a work of genuine beauty and power. If you've ever hugged someone for longer than was strictly necessary, you'll know what it feels like. Don't fight it – love is here.

Dave Hamilton, Brackley

ANDREW WK

I GET WET (MERCURY)

Steps plus Raging Speedhorn! This is 30 minutes of pure rocking bliss. So dust off the air guitar, start a moshpit, smash some crockery, bash your nose in with a brick and play 'I Get Wet' at full volume! It's incredible!

Patrick Clibbens, Chelmsford

THE WHITE STRIPES

WHITE BLOOD CELLS

(XL RECORDINGS)

Infused with a raw freshness and an innocent charm, 'White Blood Cells' explodes with enough sexual energy to keep Prince's codpiece burning until the third millennium. Arise Jackzilla! One nation under a red and white groove.

Robin Mar, Whitley Bay

ASH

FREE ALL ANGELS

(MUSHROOM)

This is Ash in all of their widescreen, Technicolor glory; 'Pacific Palisades' lurches around like The Beach Boys on particularly strong cough medicine while 'Candy' is an elegant Dr Dre-meets-Bacharach pop song. And as soon as 'Burn Baby Burn' crashes through the 'mature' lighter-waving torch songs, you'll develop a Keith Flint-esque glint in your eye, swap the lighters for blowtorches and try to set fire to the nearest member of Starsailor.

Tom Leins, Paignton

RYAN ADAMS

GOLD (MERCURY)

You've got to admire Ryan Adams; in an age when troubled singer-songwriters are two-a-penny, he has come up with something rather special. Never straying too far from his alt.country roots, Adams' palette also takes in blues, gospel and even Stones-y bluster, blended to stunning effect. Lyrically, 'Gold' never strays too far from 'trouble with girls' territory, but when you've got songs as good as this, who cares? Here's to more broken hearts!

Ben Holbrook, Bristol

THE ICARUS LINE

MONO (SWEET NOTHING)

Is this it? You're damn fucking right it is. This blows everything else away with all the force and subtlety of an atomic bomb, the sound of young souls self-immolating to create something unnerving and incredibly beautiful. Fly into the sun with your arms outstretched – it'll be as brilliant as this record.

Dave Rowland, Leamington Spa

APHEX TWIN

DRUKQS (WARP)

Some men in their lifetime achieve godliness normally reserved for the conquerors of continents. Others just walk on water. The Aphex Twin – 123 this year – treads a careful line between the two. Inventor of both hydrogen and the hydrogen bomb, his entry in *Who's Who* is longer than anyone else's who was ever anybody. His designer trousers are sold exclusively through Asda stores. He makes records,too. And here's another one.

Dave Thorley, Ashley Heath

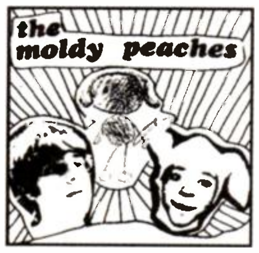
THE AVALANCHES

SINCE I LEFT YOU

(XL RECORDINGS)

It was the light-fingered album of the year, bringing together everything from Morricone to Madonna, via workout tapes and whipped horses. This was the sound of blissed-out house making sweet love to true hip-hop invention in the Melbourne sun as Pete Waterman looked on in disbelief. Those boys need therapy.

Chris Alcock, London



THE MOLDY PEACHES

THE MOLDY PEACHES

(ROUGH TRADE)

NYC's pantomime kids proved that an acoustic guitar and smut-ridden rhymes could go a long way. With childish glee and a healthy love for every kind of teenage kick, they sing about porn, sleazy sex and drugs, even giving Eminem a run for his money. Over 19 loveable lo-fi songs, 'The Moldy Peaches' has you humming and grinning with mad delight.

Felicity Collier, Milton Keynes

THE HIVES

YOUR NEW FAVOURITE BAND

(POPTONES)

In the year that punk rock finally woke up again, trust Alan McGee to spring out of the wardrobe at the same time, as if to apologise for that Mishka bloke. This is the sound of the blonde one out of Abba donning a candystripe strap-on and giving Julian Casablancas a damned good seeing to over a pile of scratched Buzzcocks albums. And the bassist is fat, as all good bassists should be.

Boonratana Ngam-Akson, Croydon

MISSY ELLIOTT

MISS E... SO ADDICTIVE (EAST WEST)

Here Missy Elliott delivers a delicious fusion of funk, ingenious beats and cheeky lyrics to form her most inventive album yet. 'Get Ur Freak On' was unavoidable but a couple of gospel-inspired songs provide a welcome breather. She chose her title well – this record is *so* addictive.

Matthew Seaward, Keighley

SUPER FURRY ANIMALS

RINGS AROUND THE WORLD (SONY)

These constantly evolving mammals growl again with this emotive masterpiece. Mobile phones, porn, getting older and Christianity are the topics up for discussion, portrayed with a classy dry wit, as titbits of techno, seductive string sections and bold brass bands enhance the original sound of SFA. *"You came to me in peace/And left me in pieces"* – the feeling is mutual.

David Lamond, Fife

LOVE AS LAUGHTER

SEA TO SHINING SEA (SUB POP)

Filthy, fuzzed-up hunks of groovy rock'n'roll from America's forgotten underground heroes. Sam Jayne hollers and croons like Jagger with Cobain up his arse, proving that garage rock never went away, it just got better. Soak yourself in moonshine and work yourself into a twisted lather over the happening guitars. Pretend you're a junked-out exile on main street, rather than the NAM muppet you really are. Fuck Detroit!

Nick Whitfield, Sunderland

THE LIGGER'S GUIDE

EDITH BOWMAN, MTV

What are you doing here?

"I am working here, but I've also got a seat at a table, so I've been bouncing back and forwards between there and backstage doing interviews. I've got some sausage and mash and a big Yorkshire pudding."

What are you drinking?

"At the minute I'm on water, but there's a few bottles of champagne on the table that I'm hoping to crack open when I'm finished working."

Who's rocking the best outfit?

"Julian from The Strokes. He just seeps coolness; he's brilliant. I love him."

Who wuz robbed?

"Best live act – I'm not sure if they should have won it, but Basement Jaxx should have got a nomination. They're fantastic. I've seen them so many times. They should have got something."

What's the strangest thing you've seen today?

"Amanda de Cadenet with The Strokes. She's going out with the drummer apparently *(actually it's the guitarist, Nick – Strokespotting Ed)*. Bit weird that. I was like, 'Ooh, were you not going out with Duran Duran a while ago?'"

What's the one thing you want to do before the end of the day?

"Sit and have a chat with Julian from The Strokes. So I'm off now."

Who's your Godlike Genius?

"Billy Connolly. He plays music – he sings, he plays the banjo. Who else? Elvis, definitely. I'm a massive Elvis fan. I've got every movie at home. He was a genius. But Billy Connolly's my hero."

What award should we include next year, and who would win it?

"I think it would have to be for the person who invented Elizabeth Arden Eight-Hour cream, because without it I'd be lost. In fact, I think it's God's creation."

PHOTOGRAPHY PA PHOTOS

WINNERS OF THE NME OUTSTANDIN CONTRIBUTION TO MUSIC AWARD 200

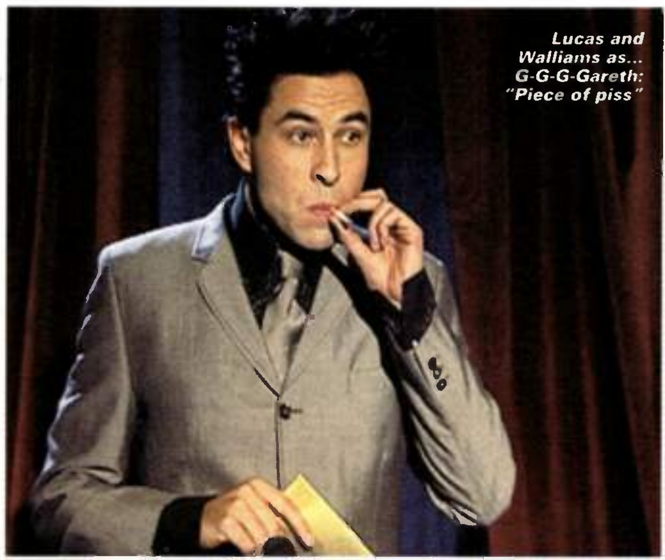
THE CHARLATANS
WONDERLAND
'THEY'RE BEST RECORD YET' - NME / 'EVERY TRACK A WINNER' - Q /
'THEY HAVE NEVER SOUNDED BETTER' - THE TIMES

CATCH THE CHARLATANS THIS SUMMER:

Headline: Isle of Wight Festival 3rd June.

Headline: Glastonbury Festival 28th June.

Special Guests to Oasis at London Finsbury Park, 5th & 6th July.

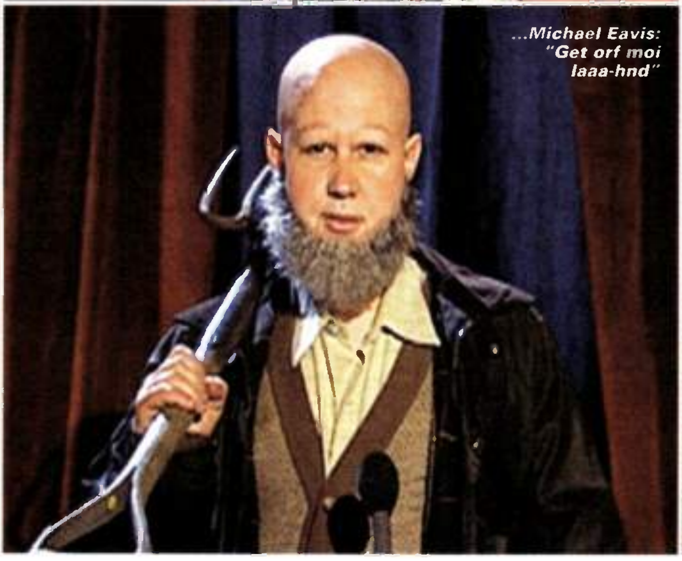


Lucas and Walliams as... G-G-G-Gareth: "Piece of piss"

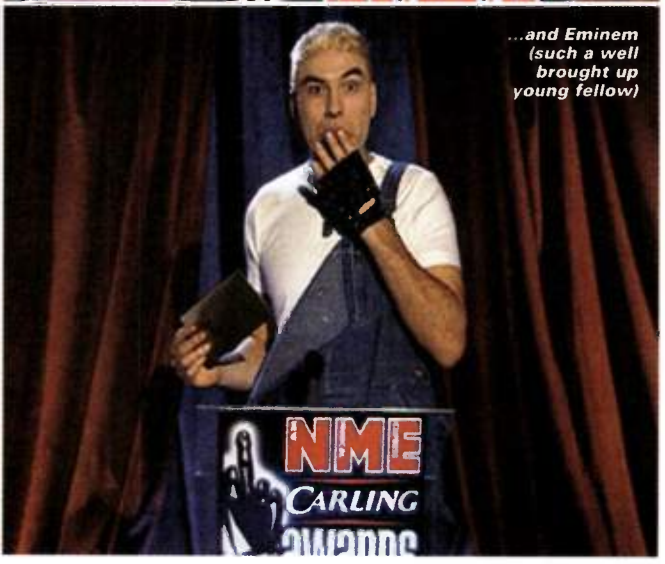
...and an eight-foot Sophie Ellis-Bextor

...Macy "oooh, dem flies!" Gray

...Lou Reed: "Sorry I'm late, I've been having some heroin"



...Michael Eavis: "Get orf moi laaa-hnd"



...and Eminem (such a well brought up young fellow)

Is this skit?

GUEST PRESENTERS AT THIS YEAR'S AWARDS INCLUDED EMINEM (POSH), LOU REED (GEEKY) AND A FRANKLY SINISTER WHITE STRIPES, ALL COURTESY OF TV'S **ROCK PROFILE** DUO

TEXT: MARK BEAUMONT

Gareth Gates doesn't really stutter. The cheeky, boss-eyed little bastard puts it all on for the cameras. Oh, he'll huff and puff like an asthmatic shirehorse for the benefit of the voting viewers alright, but the second the red light blinks off he's chuffing on a Marlboro and sniggering "piece of piss". Then there's Macy Gray. She isn't an eccentric soul diva, she's a mad old housemaid from the Deep South constantly hallucinating flies. Eminem's really a posh panty-waist prude, Sophie Ellis-Bextor is about eight feet tall and as for Lou Reed being a dark, moody and enigmatic New York grumpadour – bollocks! He's a lisping, sickeningly cheery computer geek from Basildon who waves like Benny Hill, calls everyone "sir" and considers heroin to be "delicious... but a little moreish".

Or at least they all are in the warped, vindictive and dazzling comedy minds of Matt Lucas and David Walliams who, for one afternoon, have turned a film studio in west London into a celebrity confessional down The Priory. See, having blown our entire *NME* Carling Awards budget on re-upholstering Nick Kent and fitting an electrified fence to Andrew WK's table, we suddenly realised we couldn't afford any super-spangly mega-celebs to actually present the awards. So, for a bottle of head wax and a Geri Halliwell wig, we got the blokes off *Rock Profile* to do some impressions of them instead.

"I've done the *NME* Awards once before with Vic and Bob many years ago," says Matt, in between filming sketches in which the pair's bizarre pastiches of Gareth, Macy, Sophie, Eminem, Michael Eavis, The White Stripes and Lou read out the nominations and winners in each category, "and it was fun that year."

"We talked to the drummer out of the Manic Street Preachers about Peter Andre's legs," adds David. "His opinion was that he did have thin legs. Although he'd worked hard on his upper body, his lower body did need more work."

"And David sat on the same table in 1995 as Northern Uproar," says Matt. "So we've really hung out with the stars."

> **"We've already given the poor man from The Chemical Brothers a complex that he has his mouth on the side of his face." – David Walliams**

Will you be wreaking merry impersonation hell at the ceremony?

"We'll basically be there to watch all the musicians talking all over our bits," David grins. "I'll be there in a 'shhhh' capacity, going, 'SHUT UUUPP!! LISTEN! THERE'S A GOOD JOKE IN A MINUTE!' But I might slightly knock into the drummer from Stereophonics."

You won't be able to. They're banned.

David: "Is that because of 'Mr Writer'? We could do Stereophonics, but there's three of them so we'd have to find a friend first. I saw an interview with them once on *The O-Zone* and the one with the curly hair did a fart in front of Jayne Middlemiss and thought it was the funniest thing ever."

For the Alastair McGowan fans among you, *Rock Profile* is like *The Jo Whiley Show* on 20 tabs of acid, featuring 'depraved and disgusting' Jamie Theakston conducting spoof interviews with major rock and pop stars as 'interpreted' by Matt and David. So The Bee Gees become a sinister cult family with rules determining when each may speak, Tom Jones is forever returning ladies' underwear to Marks & Spencer in exchange for cash and Gary Barlow is a bitter control freak keeping Howard Donald as a slave/pet in preparation for the never-come Take That reunion.

"I wouldn't like to bump into Gary Barlow," says Matt. "I think we've probably burned our bridges there. I don't expect to be invited around..."

David: "I think the market's overcrowded with people that can do good impressions, so we're pioneering this idea of inaccurate impressions, which I prefer to see. There's also the perversity of getting up in a whole big costume and then not bothering to do the voice. I mean, someone like Lou Reed, what would he make of a completely inaccurate impression of himself where he keeps on saying '...sir' and speaks with a lisp? I don't know how you respond to such a vastly inaccurate impression."

But by discarding the superficial vocal and physiological reproductions of your subjects and concentrating instead on capturing the essence of their being and representing this essence through the tainted yet illuminating mirror of satire and caricature, you're getting to the deep-seated core of these personalities, right?

"No, we're just desperate to fill up the page," says Matt. "We just write anything. I think we've already given the poor man from The Chemical Brothers a complex that he has his mouth on the side of his face."

Likewise, Meg White shouldn't worry too much about Matt's version of her as a retarded yokel, Michael Eavis shouldn't fret about being too get-orf-moi-laaahnd and Sophie Ellis-Bextor needn't book a hospital appointment to have 12 inches removed from each leg. After all, it's a mark of credibility to be so roundly ribbed in *NME*.

But do they feel any shame or regret in working with depraved and disgusting S&M pervert Theakston?

David: "Nah."

Well said, that man being Sophie in a sequined gown and heels... Sir.

Jack'n'Meg: "This is my sister, or is it ...my mum?"

THE LIGGER'S GUIDE

COLIN DORAN, HUNDRED REASONS

What are you doing here?
"I'm here because there's nothing else to do on a day off."

What are you drinking?
"Red wine for the iron; though you get teeth like the Queen Mum."

Who's rocking the best outfit?
"Kylie; she looks amazing."

Who wuz robbed?
"Queens Of The Stone Age. And you should really get Axl Rose to win an award."

What's the strangest thing you've seen today?
"Nothing yet."

What's the one thing you want to do before the end of the day?
"Leave!"

Who's your Godlike Genius?
"Harrison Ford."

What award should we include next year, and who would win it?
"Most amazing facial hair. It would go to Serj Tankian from SOAD."

PHOTOGRAPHY PIERS ALLARDYCE

Zane Lowe

PRESENTER OF XFM'S **MUSIC: RESPONSE** AND **BRAND NEW** ON MTV – AND OUR HOST AT THE **NME** CARLING AWARDS 2002

***NME*: So how was it for you?**
Zane Lowe: "It was great! I was surprisingly not nervous until about half an hour to go. When it was delayed for half an hour, then I started to get nervous! It's nerve-wracking, standing up in front of a room full of people that you really admire and respect. I do what I do 'cos I really love music first and foremost. So it was nerve-wracking, but it was painless, and most awards shows are painful so that's got to be a result!

"It was the first awards show I've presented in full, and the first time I've been to the *NME* Carling Awards as well. It's quite an honour to come for the first time and actually be onstage taking part in it. And the thing with it being the 50th anniversary was a nice touch. I was really stoked when I was asked. I meant what I said at the awards ceremony; it's a magazine I've been reading for years and it's frustrated me as much as it's inspired me at times. But that's what music journalism is; it's for you to sit there and to agree or disagree. At least it's making you think!

"The most important thing about doing this award show was a) do the magazine justice, b) do the artists justice and c) do the readers justice. The best way to do that was not pre-plan any wank gags, not waste anyone's time, and make it as painless as possible."

What did you think about the *Rock Profile* links?
"Ah, genius! I haven't watched an enormous amount of *Rock Profile*, so for me, it was almost like an education to see those guys doing the VT nominations packages. They were just really funny. It was nice to see musicians laughing at themselves as well!"

What about the awards themselves? Did you agree or would you have given some to other acts?
"There's always exceptions, 'cos it's such a personal thing. But one thing I thought was that Roots Manuva was robbed in the hip-hop category. I know that sounds overly patriotic, and especially ironic seeing as I'm not actually British, but I just loved that record. I just thought it was the most ambitious and brave example of British hip-hop in years. Roots experiments a lot and brought in a lot of different influences. I just thought that should have been rewarded and it's a real shame it wasn't.

"Don't get me started on British hip-hop, I just think it's exceptional at the moment. It's really on a high. If Mark B & Blade are the backbone, then Roots is the head."

Who would you give the Godlike Genius Award to?
"I think that was entirely fair *(to give it to* NME *legends Pennie Smith and Nick Kent)*. It was really nice for *NME* in its 50th anniversary to toast two people who have been a part of the team. When you get to anniversaries, you get reflective, you know, 'Why is it you're still around, why is the magazine still here, what's it done in the past that's given it this longevity?' Pennie and Nick have been intricately involved with music culture and some of the most exciting parts of it through the last 30 years or whatever.

"It's almost like a pub game to sit and come up with your Top Ten Godlike Genius Awards. Yours was a deft move, really cool."

You had to go off and do your radio show straight afterwards, didn't you? Did you come back for the party?
"I had to go off and do my show on Xfm, it's got a new time slot and it's five days a week now, which is kind of an important step in the right direction.

"I've just come back from New Zealand for a month's holiday. It's been two years since I've been home, so I went to hang out with my friends and family. So I've only done a full week of the show *(since I got back)* – I couldn't justify taking a night off. Plus I enjoy doing it! Radio is the biggest kick. Everything I'm playing, I really enjoy and love. *Music:Response* is everything from Hundred Reasons to Dilated Peoples to The Chemical Brothers to Incubus. It's rap meets dance meets nu-metal meets hard rock meets whatever. Diversity is a really important part of the show.

"I got back about 9.15pm. The party was definitely underway, but we caught up in good time! It's not usually really in my nature, I'm really a homebody. With awards, if I'm not working or nominated, I generally won't go. But I figured, I worked this one, so it was an excuse to take part in the circus.

"So I did and I had a ball! I danced my arse off, star-spotted a little bit which is always good fun. I thought the Heavenly room was off the box, we had such a good night in there. It was just wicked, everyone was having such a ball. There was a lot of very interesting, provocative dancing going on. And I don't often feel the urge to dance in public, but I was taking part!

"Generally, there was a good amount of misbehaving going on. It's all good – awards ceremonies should be as raucous as possible."

Who did you hang out with?
"Ah, I don't know, I hate saying things like that! I met *(actor)* John Simm; he was really cool and really sweet and I think he's really talented. There was a lot of mutual admiration in the hall, not necessarily directed at me! When you've got awards that are chosen by the readers, it takes the edge off winning or losing; it comes down to how many kids got off their arses to support their bands.

"It was so cool Lostprophets won – that's an enormous vote of confidence for that band who have been pushing for two years to be noticed in a deluge of American rock music. Lostprophets are as good as, if not better than, an enormous amount of their so-called peers in the States, and it just starts the year off lovely for them."

What was the strangest thing you saw?
"There was some guy walking around the party putting Post It notes on people's backs. I got one on my back saying 'Your Mum rang'! I kind of wish I'd left it on there. I thought that was really ace. I think that's gonna be the new hip-hop this year, Post It notes at gigs! I'm definitely joining the trend. Ah, it was just the most enjoyable awards ceremony I've ever partaken in."

> **"There was a lot of very interesting, provocative dancing going on" – Zane on the awards party**

NME
MUSICAL
EXPRESS
CARLING
awards

In-compere-able: a not-visibly-nervous Zane hits the lectern

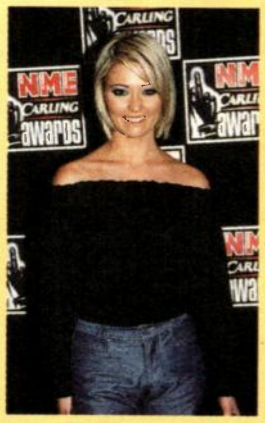
...and bonds with Xfm buddy and Office star, Ricky Gervais

...before tonguing Tim from Ash for a Jackash bet (nb: not really)

PHOTOGRAPHY: PIERS ALLARDYCE

THE LIGGER'S GUIDE

JO GUEST 'GLAMOUR' MODEL



What are you doing here?
"My next-door neighbour is a friend of somebody at *NME*."

What are you drinking?
"I'm drinking beer. But I've just been on champagne because our table ran out of beer."

Who's rocking the best outfit?
"Everybody's quite covered up. Under a flashlight my top is see-through. So me!"

Who wuz robbed?
"Gorillaz should have won an award, and so should Feeder and The Dandy Warhols. Feeder weren't nominated, but I think they're a cool band."

What's the strangest thing you've seen today?
"Empty ice buckets."

What's the one thing you want to do before the end of the day?
"Well, it was shag Damon Albarn, but he's not here. Neither are Feeder. So just pull. Anyone, the barmaid, whatever."

Who's your Godlike Genius?
"Radiohead. You can't put your finger on Godlike Genius. It's just something that makes them stand out from everyone else. Everybody comes and goes, but Radiohead stay put."

What award should we include next year, and who would win it?
"Probably something like sex stud of the year. I'd need to research it."

(Left – right) The Chair Pole Vault event. Here Mark smashes the record, but alas, not his legs…

Jackash!

TAKE ONE **ASH** BASSIST, A SHITLOAD OF FREE BOOZE AND SOME INSANELY DANGEROUS STUNTS…

TEXT: MARK BEAUMONT

The *NME* Carling Awards: all things to all men. To some it's a celebration of a vintage year in the sphere of worldwide musical endeavour. To others it's a gladiatorial battle for the honour and respect of their peers and public. To most it's a chance to drink twice their body weight in cheap champagne. But for a select, crack team of dedicated journalists it's an opportunity to humiliate themselves in front of the entire music industry by recreating tacky cult TV shows with major rock stars.

Last year your correspondent wrist-waggled his way into a blizzard of restraining orders by doing a rock star version of *Banzai*'s Shakey Hands Man. This year the order from above read 'DO *JACKASS*', the imbecilic after-pub TV programme in which brainless masochist Johnny Knox attempts to find ever more bizarre and entertaining ways to inflict bad hurting upon his own body. So within ten minutes of dessert being cleared, *NME* finds itself in the middle of a large circle of spectators preparing to use a stack of chairs as a pole vault.

Sod this for a game of twats, we've got a better idea. There's only one man brave, foolhardy and bitch-arsed drunk enough for this job. Step forward Mark Hamilton from Ash, the undefeated World Champion of injuring himself for a bet. Welcome, dear readers, to *Jackash*. Oh yes.

"When I was in Switzerland I was dancing on top of a double-decker tourbus and I fell off the back," Mark grins mischievously. "I ended up with 32 stitches in my head and lying in a scanning machine, with the rest of the band thinking they'd seen the last of me. That was pushing it a bit close to the edge, but I got away with it."

Watson, I think we've found our idiot. Many bands complain about having to jump through hoops to get coverage in *NME*, but not Mark. He'll jump through a flaming hoop of acid-smothered razor wire into a tub of pirhanas, in return for one can of lager. Watch and learn, Radiohead: this is true rock hero behaviour straight out of *The Keith Moon Guide To Award Ceremony Etiquette*.

THE CHAIR POLE VAULT

With dreams of gold medal glory at the Getting It A Bit Wrong Olympics brightening his eyes, Mark lifts a stack of five chairs to shoulder level and focuses on his imaginary beam. Not fully aware that Mark is actually a hero of rock'n'roll athletics about to smash the world record for chair pole vaulting (previous record: four chairs, set by Carl from 60ft Dolls at the Wigan Dog & Groat in 1997), security quickly close in to wrestle them off him. But not before Mark has made his run-up, smashed the stack of chairs into the ground and toppled magnificently over the top of them. *NME* gives him eight out of ten for style, but whether he cleared that invisible bar only Mark will ever know.

"Come on," he says, brushing down his unbroken legs, "let's find something *really* dangerous."

THE TABLE LONG JUMP

Sorry everyone but I'm afraid you're all going to have to vacate this table.

"Why's that?" ask the disgruntled partygoers, as their drinks are cleared.

Well, er, it's because Mark from Ash needs to somersault over it. It's an emergency.

Fifteen feet away, Mark is clearing a path through the milling throng. A tense hush descends as he rocks back and forward, face tight with concentration, then P-TWANG! He's away! Sprinting from his mark like Westlife from a So Solid gig! SCHWANG! He's up! Floating high over the table like something out of *Crouching Tiger, Hidden Bassist*! And SPER-LATTT! He's down again, falling short by about a foot and demolishing the table in a perfectly executed Double Sprawling Arse Over Tit-Flip. But there's no victory lap or shirt-over-head celebration for Mark, he just scrambles to his feet, grabs the nearest drink and makes like someone else did it. Because, as every decent rock daredevil knows, the first rule of Twat About Club is don't get thrown out.

THE GINORMOUS CD HIGH JUMP

Heaven knows what drugs the awards set designer was on – how else can you explain the *Gulliver's Travels*-type 20ft-high CD cases stood at each side of the stage, so high that a penny falling from the top could kill a small vole. But Mark 'In A Wheelchair For A Pint' Hamilton knows no fear, scrambles nimbly to the top and happily plummets to the ground. He escapes unfractured but his tight lips reveal someone who takes his death-defying very seriously.

"It was rather tame," he says, disappointed not to be hospitalised.

And with that our hero heads off to talk to Nick Kent about the '70s. FOR GOD'S SAKE MAN, DON'T DO IT! THINK OF YOUR FAMILY!

> "Come on, let's find something *really* dangerous" – Mark gets into the awards party spirit

The Table Long Jump – extra points were awarded here for the can of Carling being kept in hand throughout. Magnificent technique

I GET WET
BLIPKNOT
NICK CAVE AND THE BAD
BLIPKNOT
kings of convenience
we part

The Ginormous CD High Jump event. It's weird! It's insane! But for crazy Mark Hamilton it's a piece of piss!

THE LIGGER'S GUIDE

JAMES WALSH, STARSAILOR

What are you doing here?
"I'm here for the drink and for The Charlatans."

What are you drinking?
"Carling."

Who's rocking the best outfit?
"Nick from The Strokes."

Who wuz robbed?
"Ryan Adams. He's not here tonight."

What's the strangest thing you've seen today?
"That's a difficult one. I don't know."

What's the one thing you want to do before the end of the day?
"Forget how to think."

Who's your Godlike Genius?
"Neil Young."

What award should we include next year, and who would win it?
"Invent an award? That's quite a difficult one. The best service award to Burton's suit department. And I'd give it to The Hives along with a £20 voucher for Burton's."

PHOTOGRAPHY ANDY WILLSHER/PIERS ALLADYCE

WRH

Hunt-faced!

TO HELP RAISE FUNDS FOR OUR HUGE BAR TAB, **NME** ENLISTED THE HELP OF WOODSTAINED KING OF TAT **DAVID DICKINSON** FOR OUR OWN UNIQUE EDITION OF *BARGAIN HUNT*. LET'S START THE BIDDING…

TEXT: PETER ROBINSON

Award bashes don't come cheap, and the *NME* Carling Awards are no exception. In fact, we've shot our load and can't afford any more ribbons for the communal office typewriter. David 'I remember buying the *New Musical Express* as a teenager' Dickinson, the host of BBC's *Bargain Hunt*, knows a good party – and he knows how to raise a bit of cash, too, so we've called on his services regarding a heap of memorabilia obtained from celebrities at the Awards. Fancy a bit of the tat we've scavenged? Bid for it now, at *http://microsites.nme.com/nmebay!* We'll let you know how much we raised next week.

CHAMPAGNE BOTTLE

Mis-Teeq may not sip if it ain't Cristal, but that doesn't stop man about townie **Alex Oxide**, pictured here with his (empty) bottle of posh *NME* Carling Awards champagne. The foil is slightly ripped around the top.

David's verdict: "Is there any blood on the side of the bottle? No? Well, £25 seems a fair price. They're quite a big news band aren't they, Oxide & Neutrino, combined with the Crew. They're high profile and maybe even notorious, so a fan could well be willing to pay even more than £25."

A £1 COIN

This is a £1 coin. But its most recent owner is comedian and *NME* Carling Award winner **Ricky Gervais**.

David's verdict: "I would value this at precisely one pound. Who is this guy? I'm not that familiar with him. Is this a hit show? Is he that collectible? *(Pause)* Well, what do *you* think? Who could it be worth more than £1 to? If it's got some of his DNA on it then… Well, perhaps we should say it's definitely worth two pounds."

CAMERA AND PEN SET

Courtesy of *The Mirror*'s famous gossip-gathering **3am Girls**, these 'tools of the trade' come slightly used: the camera, a deluxe Fujifilm Quicksnap, has had two exposures used, while the Biro comes chewed ("at the Baftas") and without a lid.

David's verdict: "If the camera was at the Baftas then apparently there was some sort of fracas between the Crew – what do you call them, the Strung Up Crew? So Solid? Oh, that was the Brits. Well, what I'm saying is: if these women are always at celebrity bashes, what is on the film? Was Russell Crowe giving someone the Liverpool Kiss? A picture of a celebrity indiscretion could be worth thousands. It's a gamble, but if you've got Russell Crowe sticking one on someone, it might all be worth it. Fifty quid."

BENT FAG

This cigarette, a fashionable Marlboro Light, was previously owned by glamour model **Joanne Guest**, tonight's guest of *NME.COM*'s editor. "I'd have given you my knickers," she told us. "But I'm not wearing any."

David's verdict: "I know the name. I'm sure I've seen pictures of her. Is she a blonde girl? Page Three model? Well… a bent cigarette? Not a bra? OK… Well her knickers would have been better. Was her telephone number written on the cigarette at all? Fifty quid if it was – but, er, well, without telephone number: 50p."

BRITISH AIRWAYS EXECUTIVE CLUB CARD

Valid until June 2002, this uniquely numbered piece of merchandise is engraved on the front with the name of Muse's **Matt Bellamy**. On the reverse, Bellamy has signed the card in blue ballpoint pen.

David's verdict: "Has it got Air Miles on it? It has? Well, there's value there already! And if you can get into the executive lounge with it then it's certainly worth a few quid because it's in those areas that much free booze can be consumed. You can pour your own large scotches! This is probably worth well over 50 quid."

LONDON TO BATH SPA TRAIN TICKET

From the rustic wallet of legendary Glastonbury guru **Michael Eavis** comes this personally-purchased Saver Return, originally valued at £25.95. Individually numbered, this ticket has been authenticated by a railway ticket inspector.

David's verdict: "He's the founder of Glastonbury, is he? A ticket from John Lennon might be better – it's the nostalgia value perhaps more. I'd say it's worth something, in the nostalgic sense. I'd be interested to see what this fetches."

BOOK OF MATCHES

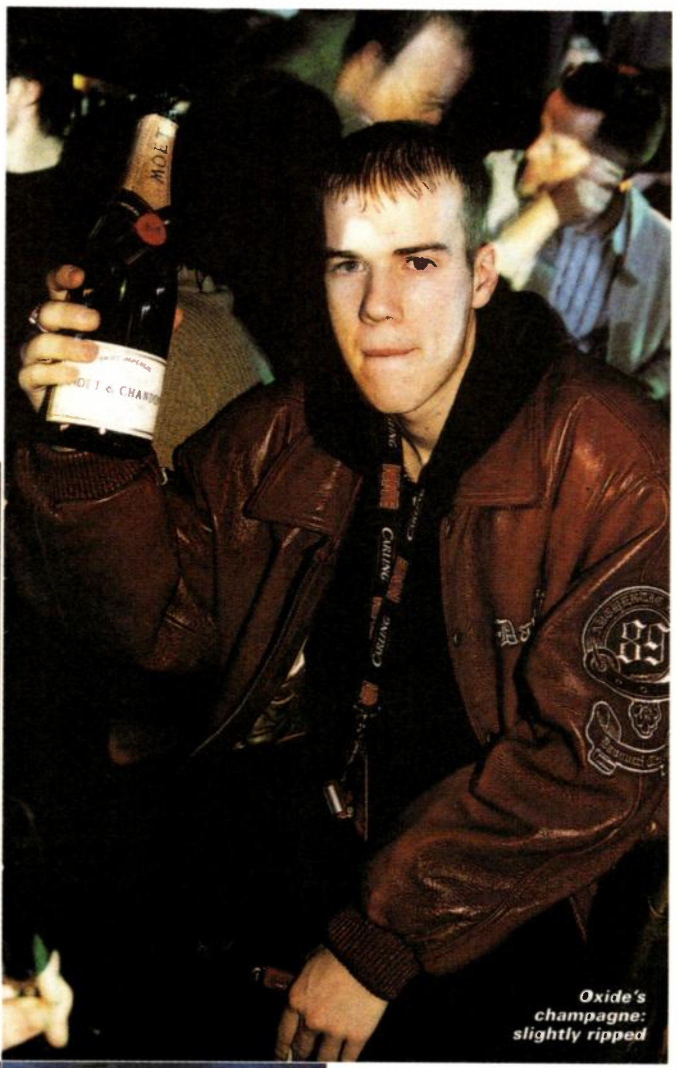
Unused book of matches in near-mint condition, from Strokes guitarist **Albert Hammond Jr**. The front bears a two-toned floral motif while the back declares *"Sala reservada para groups com capacidade 120 persoas"*. A curious feature on the interior: a drawing of an old woman's face which, when turned upside down, becomes a princess!

David's verdict: "Is this the American band? Ah yes… They're a popular band at the moment. I have to say they're a nice bright little band, and I don't want to be rude but they seem like a very average copy of so many bands we've seen before. Bidding should start at 15 quid."

TUB OF GLITTER

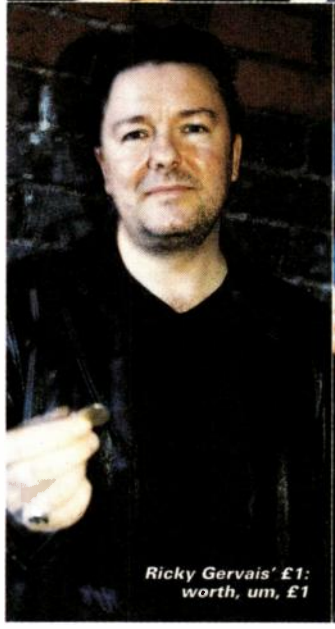
"For long lasting sparkle." **James Redmond** off *CD:UK* nicked this from his girlfriend. Oh dear! We've spilt some of it.

David's verdict: "Face glitter… Well, £2.50. I have nothing else to say about that one I'm afraid. Don't you have any Beatles memorabilia? Or the Stones? No? Oh. Oh well."



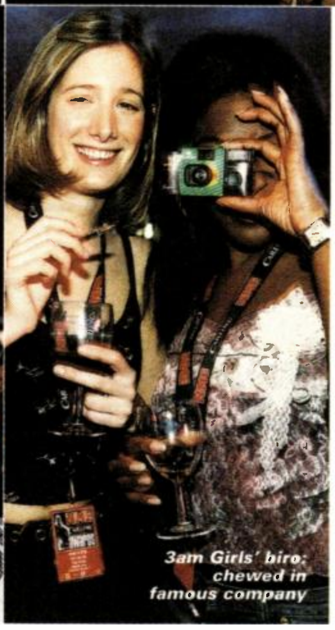
Oxide's champagne: slightly ripped

Albert Hammond Jr's matches: near-mint condition



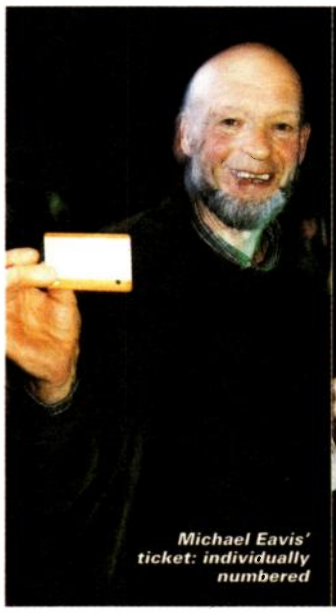
Ricky Gervais' £1: worth, um, £1

Jo Guest's fag: not worth as much as her pants



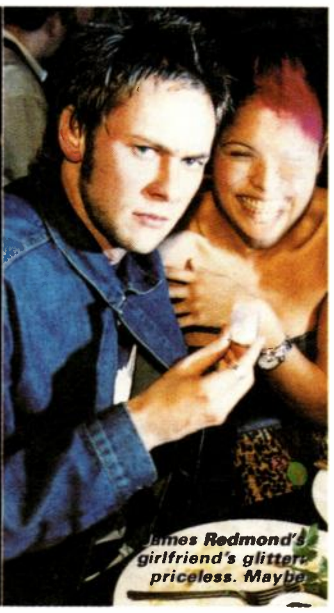
3am Girls' biro: chewed in famous company

> "They're a nice bright little band. Bidding should start at 15 quid" – David values The Strokes' matches



Michael Eavis' ticket: individually numbered

Matt Bellamy's BA Executive Club Card: autographed



James Redmond's girlfriend's glitter: priceless. Maybe

THE LIGGER'S GUIDE

JOHN SIMM

What are you doing here?
"I think it's because I'm in *24 Hour Party People* and we're on a table."

What are you drinking?
"Carling."

Who's rocking the best outfit?
"So Solid Crew – they were the best dressed."

Who wuz robbed?
"Everybody that I thought should get one, got one. New Order weren't nominated, man."

What's the strangest thing you've seen today?
"It's the *NME* Awards. It's all strange."

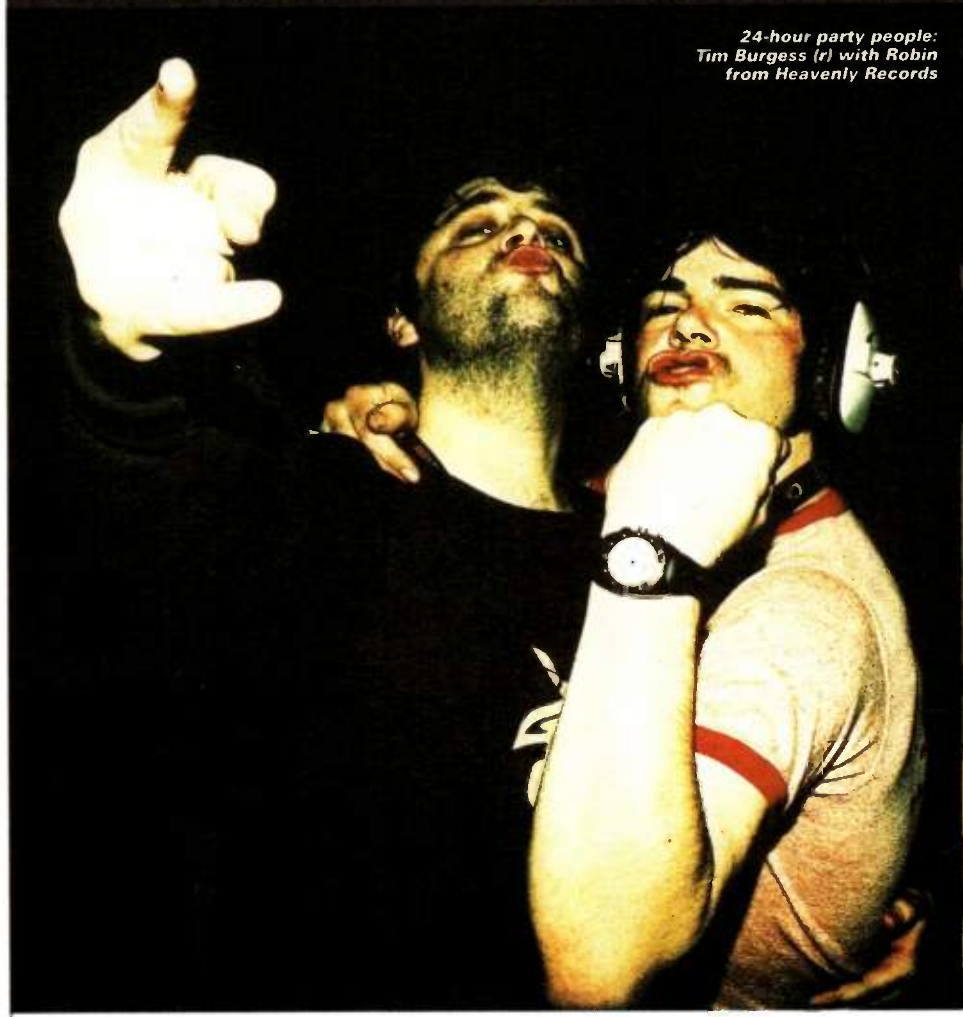
What's the one thing you want to do before the end of the day?
"Get some more drugs."

Who's your Godlike Genius?
"Paul McCartney."

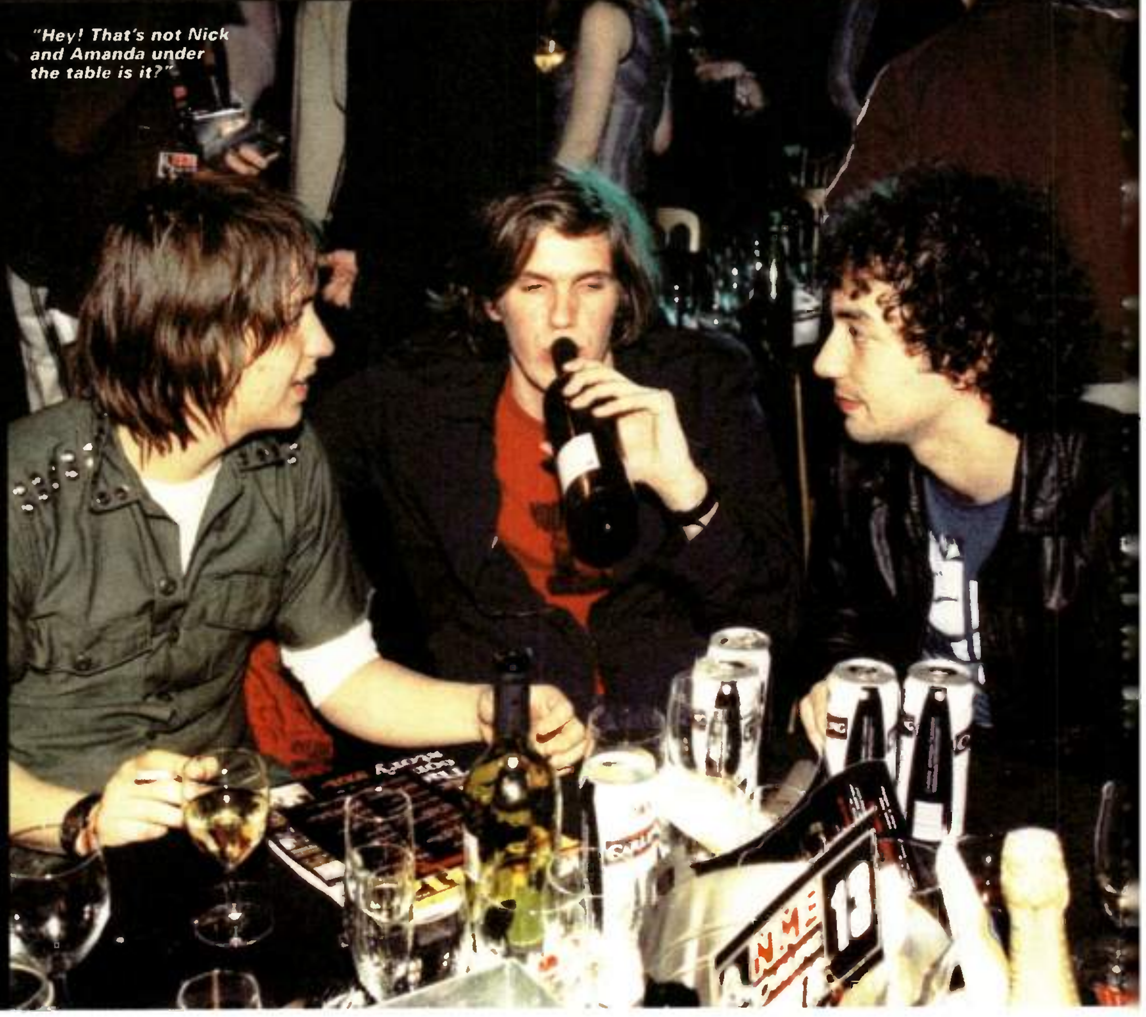
What award should we include next year, and who would win it?
"I think Black Rebel Motorcycle Club should win something. I love them, they're great. They're rock'n'roll."

PHOTOGRAPHY: ANDY WILLSHER/PIERS ALLARDYCE

CAUGHT OUT THERE AWARDS



24-hour party people: Tim Burgess (r) with Robin from Heavenly Records



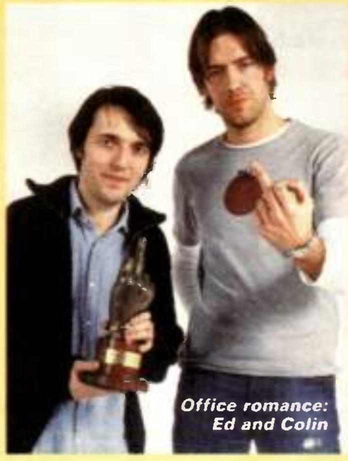
"Hey! That's not Nick and Amanda under the table is it?"

You've seen *Human Traffic*, right? Well, this was *Human Motorway Pile-Up*. The kind of behaviour prevalent at this year's *NME* Carling Awards bash has not been seen outside of the London Zoo baboon enclosure in high season and would be enough to turn **SLIPKNOT** Catholic. Drugs that most respected laboratory scientists would balk at giving to rats were consumed in copious quantities. Romantic liaisons of a distinctly **JORDAN**-esque hue went on under **MICHAEL EAVIS**' table. Some foul bastard, by accident or design, managed to climb onto a gents toilet and shit on the top of the cistern (groo – that's the last time we invite any old punks like **NICK KENT**). And enough bad booze was guzzled by **ASH** alone to turn the entire population of Poland blind. In other words, levels of debauchery that would have left the Marquis de Sade scrambling for his thesaurus. And the word he'd be looking for is 'AAAAARGGHHHHH!!!!'

It all started going somewhat pear-shaped during dinner, when someone decided to pork **KYLIE**. Right there, in front of everyone. Sadly they got it a bit wrong, instead simply throwing one of the sausages from their toad-in-the-hole at her, missing and hitting **AMANDA DE CADENET**, who was busy hassling our fragrant Princess Of Pop over where she picked up "that wonderful plastic cornershop doorway drape dress that you have to glue to your nips – it's soooo retro darling!" Indeed Kylie, who, unusually, was wearing quite a lot of clothes, tip-toed around the party with the look of **CHARLOTTE CHURCH** stumbling onto the set of *Anal Academy 4*, declaring that even the one-finger-salute award was a bit too rude and that she'd have to hide it when her mum came round. This from the girl who learned all she needed to know about sex from **MICHAEL HUTCHENCE**. Yeah, whatever you say, Ms Handcuffs. P-TWANG! Rrrrrooooww.

There's always one trying to spoil it for everybody by keeping the tone up, isn't there? And this year Kylie was helped out by none other than **ANDREW WK**, easily the most affable screaming hairy gimp it's been *NME*'s pleasure to meet. He was keen to put right his falling out with *NME* Carling Tour-mates **THE CORAL** by following them

THOSE PARTY AWARD WINNERS IN FULL



Office romance: Ed and Colin

SWEETEST SIGHT

Winner: Colin Greenwood

An enthusiastic Col from Radiohead was overheard standing at the urinals next to Ricky Gervais, performing a heart-warming display of major rock star toadying of the like not seen since Bono broke down in tears upon meeting the bloke who did the voice for Zippy. "I have to tell you what a massive fan I am of *The Office*," he butt-sucked. "Honestly, I think it's just the best thing on telly, it's genius. What do I do? Oh, I'm in a band called Radiohead, you might have heard of us."

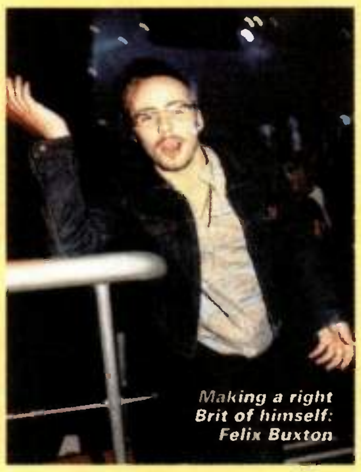
"Radio-who?" deadpanned Ricky in reply. Geezer.

SADDEST SIGHT

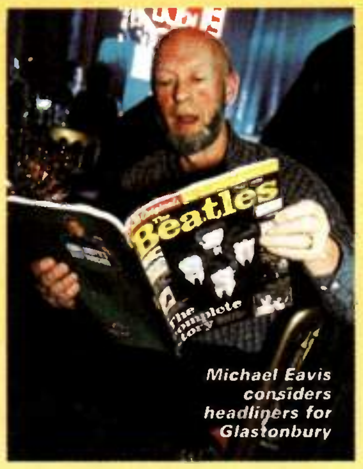
Winner: Felix Buxton

Hardly entering into the spirit of it all, the Basement Jaxx knob-twiddler gave *NME* the wrong answer to the very simple question 'What was better, winning this or the Brit last week?'.

C'mon, lie if you have to. But, no – with pound signs ringing in his head, Felix answered: "The Brit because it's more prestigious and more people know about it." Admittedly, Felix then mumbled something about his *NME* Carling Award being "wicked because the people vote for it", but it was really too late. Kylie didn't get where she is today by dumping on her own gongs, did she?



Making a right Brit of himself: Felix Buxton



Michael Eavis considers headliners for Glastonbury

OLDEST SWINGER IN TOWN

Winner: Michael 'Beard, No Moustache' Eavis

Of course, Michael Eavis can remember the *NME* Awards when they were a slightly lower-key affair, held in a cattle shed in Basingstoke, presented by Vera Lynn and honouring the ragtime classics of the day, as voted for by Nick Kent. Yet still he can shake his funky shepherd's crook along with the best of them, partying 'til he (almost) puked in the Heavenly room and chuckling away at the *Rock Profile* piss-take of him during the awards. Refused to take part in a game of spin the bottle with Basement Jaxx, though. Killjoy.

MOST TIRED AND EMOTIONAL

Winner: Julian Casablancas

For The Strokes' first award, Julian Casablancas kind of made sense. He was gracious in victory and not a little shy. But three awards and a few ice buckets of booze later, Julian was quite clearly the worse for wear. By about 9pm, he was unable to say anything other than "Uh-uhhhhhh" very, very slowly, while his eyes struggled to focus on any object that wasn't moving. Yet he still remained a titan of cool.

Runners-up: Black Rebel Motorcycle Club

So 'tired and emotional', they couldn't even make the short hop across town for 4pm...

BEST DRESSED

Winner: Nick Valensi

Order your crocodile from the pet shop, dust off your Ray-Bans and move to Miami. Because Nick from The Strokes has ensured that this summer everyone will be rocking the '80s *Miami Vice* look. (In case you weren't born, *Miami Vice* was like

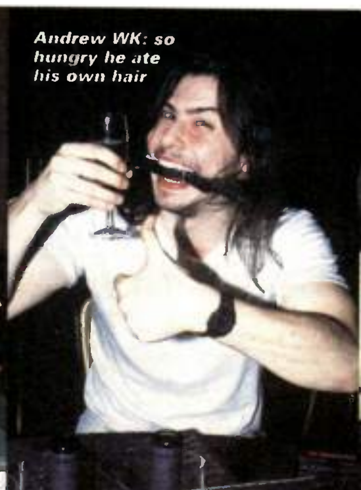
That queue for the men's toilets in full

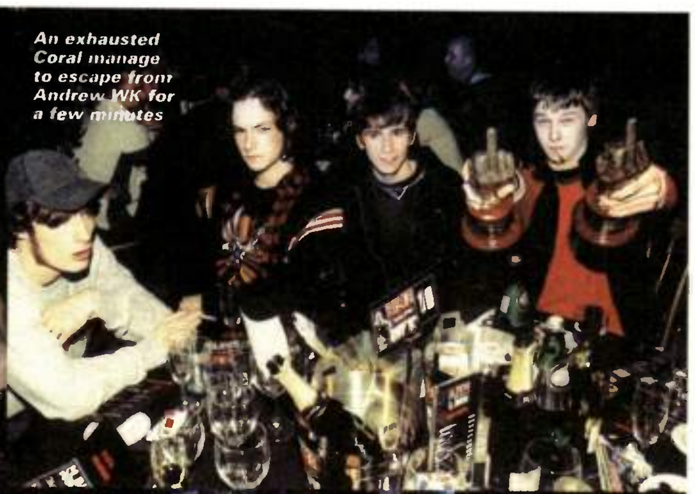
WRH

SPECIAL

A cunningly disguised Muse sneak up on James Walsh

Julian Casablancas and The Dandy Warhols swap hair tips


Andrew WK: so hungry he ate his own hair


An exhausted Coral manage to escape from Andrew WK for a few minutes

Oxide, Neutrino and friends look for NME's Martin

Arthur Baker beats Michael Eavis to win Best Beard

Lostprophets count the number of Sunny Delights they have drunk

IT COULD BE WHO?

1 Which rock act decided to have a dirty protest in the gents 'for a laugh'? Ugh.

2 Which very partnered-up member of which rock band was seen enthusiastically snogging someone who wasn't his girlfriend in a not-quite-dark-enough corner?

3 Which award winner was rather startled to hear his band's name read out as he was receiving manual pleasure from a ladyfriend under the table at the time?

around all night and vigorously shaking their hands at every opportunity. Unfortunately, this only served to annoy the angsty Scouse sea shanty crooners further, as it not only left one of their hands without a can of Carling/fag, but having your hand shaken by Andrew WK is a bit like having your entire forearm savaged by a rabid Röttweiler. The poor buggers hadn't had that much exercise since they last had to sprint from a botched tyre-slashing.

But with the likes of The Strokes, **RADIOHEAD**, **RICKY GERVAIS** and the cast of ***THE OFFICE***, **MIS-TEEQ**, **ASH**, **OXIDE & NEUTRINO** and various members/hangers on of **SO SOLID CREW**, **THE CHARLATANS**, **LOSTPROPHETS**, **BASEMENT JAXX**, **THE DANDY WARHOLS**, **BADLY DRAWN BOY**, **SARAH CAWOOD**, **SUPERGRASS' DANNY GOFFEY** & wife **PEARL** (who seemed to think it was a *Batman* villain theme party – she came as Catwoman, he came as Saggy Face), **ARTHUR BAKER**, **MATT 'GEORGE DAWES' LUCAS** and **DAVE WALLIAMS**, **JOHN SIMM**, **STARSAILOR**'s **JAMES WALSH**, **HUNDRED REASONS**, **TIM WESTWOOD**, **STEVE LAMACQ**, ***SM:TV***'s **BRIAN DOWLING**, **JAMES REDMOND** and **TESS DALY**, **MTV**'s **EDITH BOWMAN**, **THE COOPER TEMPLE CLAUSE**, **SIMON PEGG** from ***SPACED***, **GENE**, **DAVID MCALMONT** and **DODGY**'s **MATT PRIEST** hanging about with devastation on their minds, you couldn't have kept the tone up with a fork-lift.

Legend will forever buzz over exactly where the extreme violence kicked off that night. Some say the spark was Danny 'Grass becoming the new **BERNARD BUTLER** when David McAlmont agreed to do an album with him and then, ten minutes later, threw a hissy fit over Danny's choice of shirt and refused to talk to him for the rest of the night. Others claim the epicentre was the pool table by the Heavenly room where Muse – cunningly disguised in Damon Gough-ish woolly hats – clashed with Ash and The Cooper Temple Clause in a pool-to-the-death tournament that left three dead and 18 seriously injured when Matthew Priest hurled himself screaming onto the table and tried to shag Ben

CONTINUES OVER

Footballer's Wives meets *The Bill*.) Nick chose a snow-blinding white jacket with very carefully rolled up sleeves. He looked so damn fine, you didn't even notice that his girlfriend is semi-famous.

MOST SOBER

Winners: Lostprophets

Teetotal almost to a man, ver Prophs seemed to have about as much fun as a eunuch roadie for The Bloodhound Gang. While all of hell's alcoholic chaos broke loose around them, they sat contemplatively at their table discussing Sartre and monetary union. Next year, boys, expect your Sunny Delight to be spiked with absinthe.

MOST ENTERTAINING DRUNK

Winner: Post-It Note Man

Whoever the gentleman was who was going round sticking Post-It notes onto the backs of unsuspecting celebrities, we salute you. Zane Lowe was sporting a sign saying "Your mum rang" for quite some time while Julian Casablancas wore the note "Your appointment with Dr Franklin has been cancelled. He says you are a mystery of dermatological science" all the way home.

BIGGEST TANTRUM

Winner: Ricky Gervais

Thankfully, Russell Crowe and his cronies didn't come. So the only real showbiz huff happened between Ricky Gervais and *The Mirror*'s 3am Girls. Moving in for their obligatory arm-round-the-shoulder snap, the girls were rebuffed by a terrified Gervais.

Look but don't touch: Ricky Gervais

"I don't do this kind of thing," he told them. There was a stand-off. The girls persisted, and eventually the funnyman relented – on one condition.

"I'll do a picture," he said. "But no touching." Strained isn't the word for the resulting photo that appeared in *The Mirror*.

MOST RAMBLING ACCEPTANCE SPEECH

Winner: Nick Kent

How on earth the winner of the Godlike Genius award managed to get from thanking *NME* to begging for a new record deal for Iggy Pop in under three minutes we'll never know. We were too busy choking on our jam 'rock'n'roll'y-polys.

WORST DRESSED

Winner: Tim Westwood

So many to choose from. There was Nick Kent and the tea cosy resting on his head, Hundred Reasons' total disregard for occasion, and The Coral, who will one day induce dozens of stylists to kill themselves. But there's one man who never fails to disappoint. Yes, Tim Westwood was wearing his big 'Bad Boy' coat again.

Mac daddy: Tim Westwood

LEAST DRESSED

Winner: Sarah Cawood

The gentlemen of the press were camped in their hundreds by the front door hoping that Kylie would win this one. But it was pissing down, so she sensibly wrapped up warm and kept her arse covered. 'Glamour' model Jo Guest told *NME* she wasn't wearing any knickers, but that doesn't really count. Neutrino had his chest out. But the worthy winner was former *Live & Kicking* star Sarah Cawood and her violently plunging neckline.

Violently plunging: Sarah Cawood

Hair apparent: TCTC

WORST HAIRCUT

Winners: The Cooper Temple Clause

Hmmm, difficult category this. Nope, we can't see any bad haircuts around here. Everyone has come groomed and styled like graceful peacocks at the Henley Regatta and there isn't a follicle out of place anywh… OH MY GOD! There's a bunch of man-sized hedgehogs who've recently been set on fire and they're coming this way!! RUN FOR YOUR LIVES!… Oh, sorry lads, heh heh, our mistake.

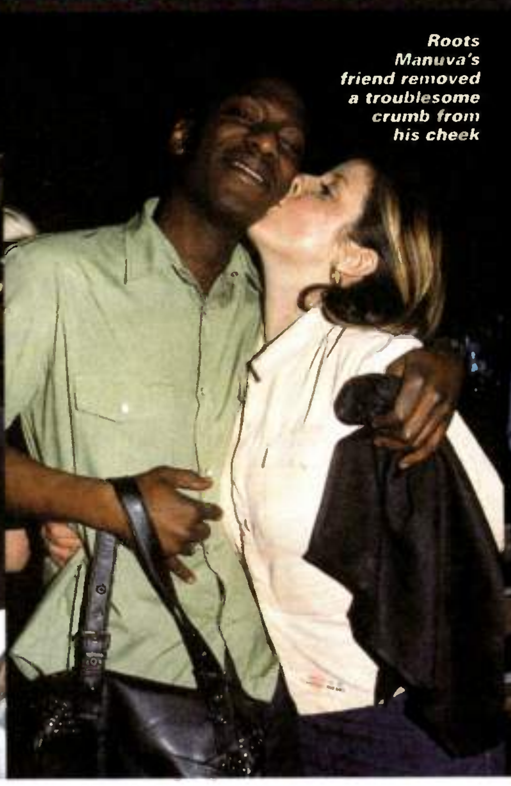
MOST SHAMELESS LIGGER

Winners: The Eminem and Madonna lookalikes

When we say 'lookalikes', we mean 'dressed a bit like, if seen from a passing car five miles away at midnight in fog'. They could have pretended to be the Millwall back two and no-one would've known the difference. They confused the paparazzi no end when they made their entrance. The photographers were shouting "Les Dennis, this way please!" and "Flash us that *Wish You Were Here* smile, Judith!"

CAUGHT OUT THERE AWARDS SPECIAL

Damon Gough was just about to hide his leftovers under his hat



Roots Manuva's friend removed a troublesome crumb from his cheek

Danny and Pearl came on the wrong day for the Batman auditions

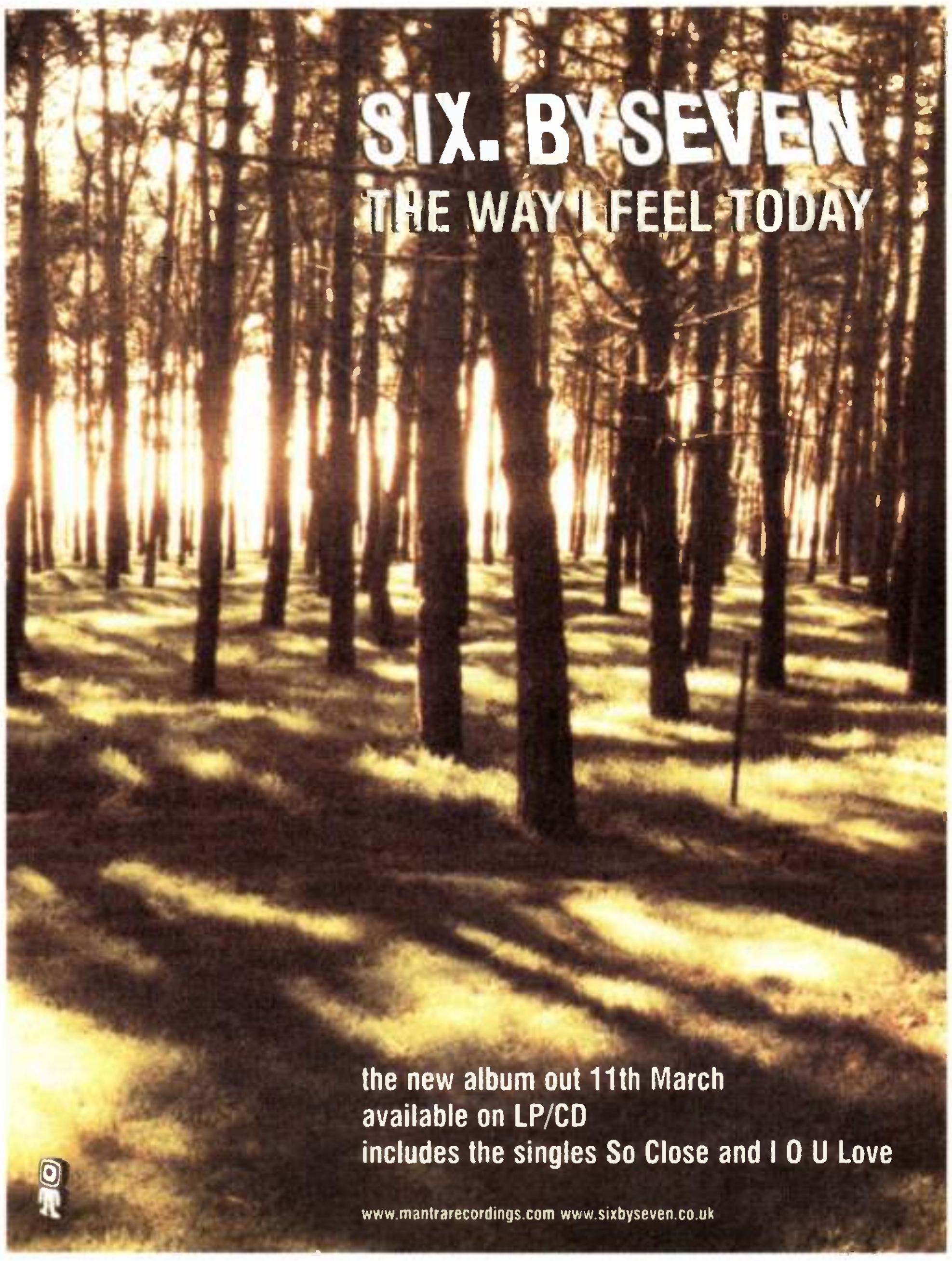
John Simm is asked if Magic Alex have won any awards

FROM PREVIOUS PAGE

Cooper Temple for "BEING IN THE BEST BAND IN THE WOOOORLLD!!". Bless.

The most likely starting point, however, was when a strangely Scottish 'cuz' of Oxide & Neutrino mistook *NME*'s own **MARTIN 'THE HORSE' HORSFIELD** for **BRYAN MCFADDEN** out of **WESTLIFE**. Not an easy mistake to make as Bryan remarkably resembles a podgy David Beckham whereas Martin resembles a jacket potato with baked bean filling that's been left in a puddle for a month. Luckily, after only a few pushes, shoves and shouts of "I'll show you how to fly without fuckin' wings, motherf——r!" Neutrino stepped in before Martin could be mashed further and the garage posse slunk away. The same Scottish Solidster was later seen being dragged off Steve Lamacq yelling "I'm gonna cap that **H** from **STEPS** bastard!" Mislaid our satanic red contact lenses, had we?

Elsewhere, telly's Sarah Cawood had to leg it to the loo to dry off after someone tipped champers down her cleavage (the scene will soon be available on Pay-Per-View on *NME.COM*); 'Creepy' **COURTNEY TAYLOR** of The Dandy Warhols left early moaning that there were "only two hot girls here" (and pointing in the direction of **PENNIE SMITH** and *NME*'s lusciously-locked editor **BEN KNOWLES**); a couple were caught *in flagrante* under one of the tables (that's the last time we invite any garage/soul sex divas like Mis-Teeq) and the whole shebang ended, in time honoured tradition, with the Smashing Of The DJ Booth ceremony. The procession this year was led by an unfeasibly hammered **JULIAN CASABLANCAS**, who took to the Xfm booth like **MARK E SMITH** to a bassist while his legion of chanting rock stars gathered up the shattered pieces of turntable and vinyl and lobbed them all at James Walsh for not joining in. And there was shock as everyone left at 1am as the mystery of 'Where's That Bloody Kylie Then?' was finally solved. She was slumped, pissed as a publican's labrador, under the stairs singing 'Danny Boy' with half of The Charlatans. Possibly. Another happy end to another happy *NME* Carling Awards in another happy casualty department, then. See you next year. If we live.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THEY PLAY THE DRUMS!

A huge thanks to: Carling, Radio 1, MTV2, Virgin Megastores, KLP, Outside, Anglo, SJM, Metropolis, Heavenly, Talkin' Loud, Poptones, X Box, Cecil Gee, Zane Lowe, Matt Lucas, David Walliams, Jill Selsmann, all the folk who worked at and all our friends who attended the *NME* Carling Awards 2002. Thank you. And frig you all!

PHOTOGRAPHY PIERS ALLADYCE/ANDY WILLSHER

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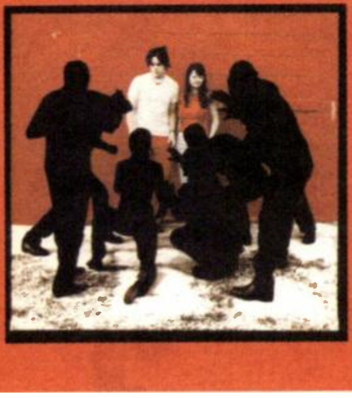

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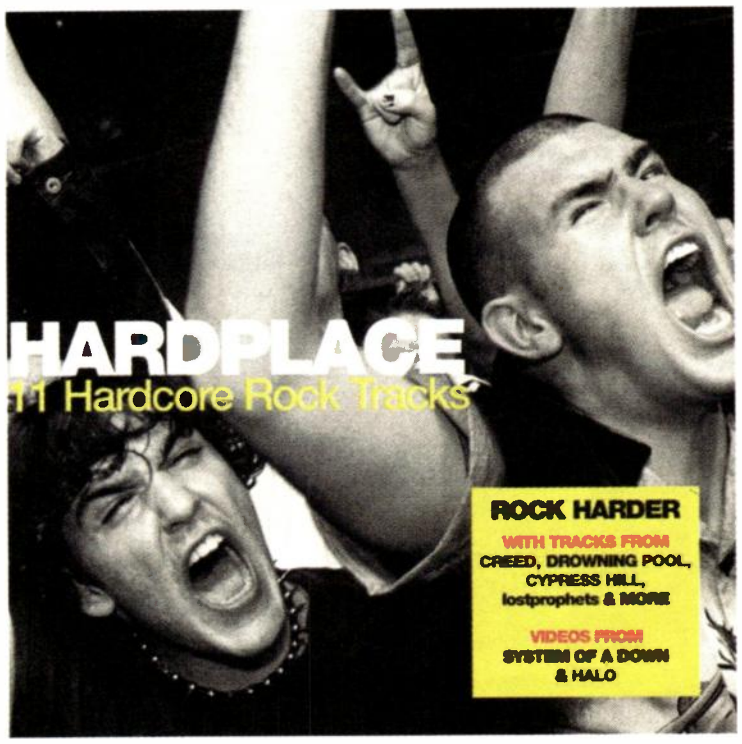
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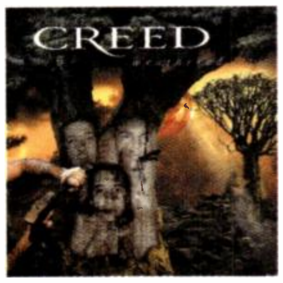

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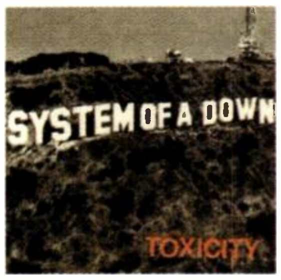
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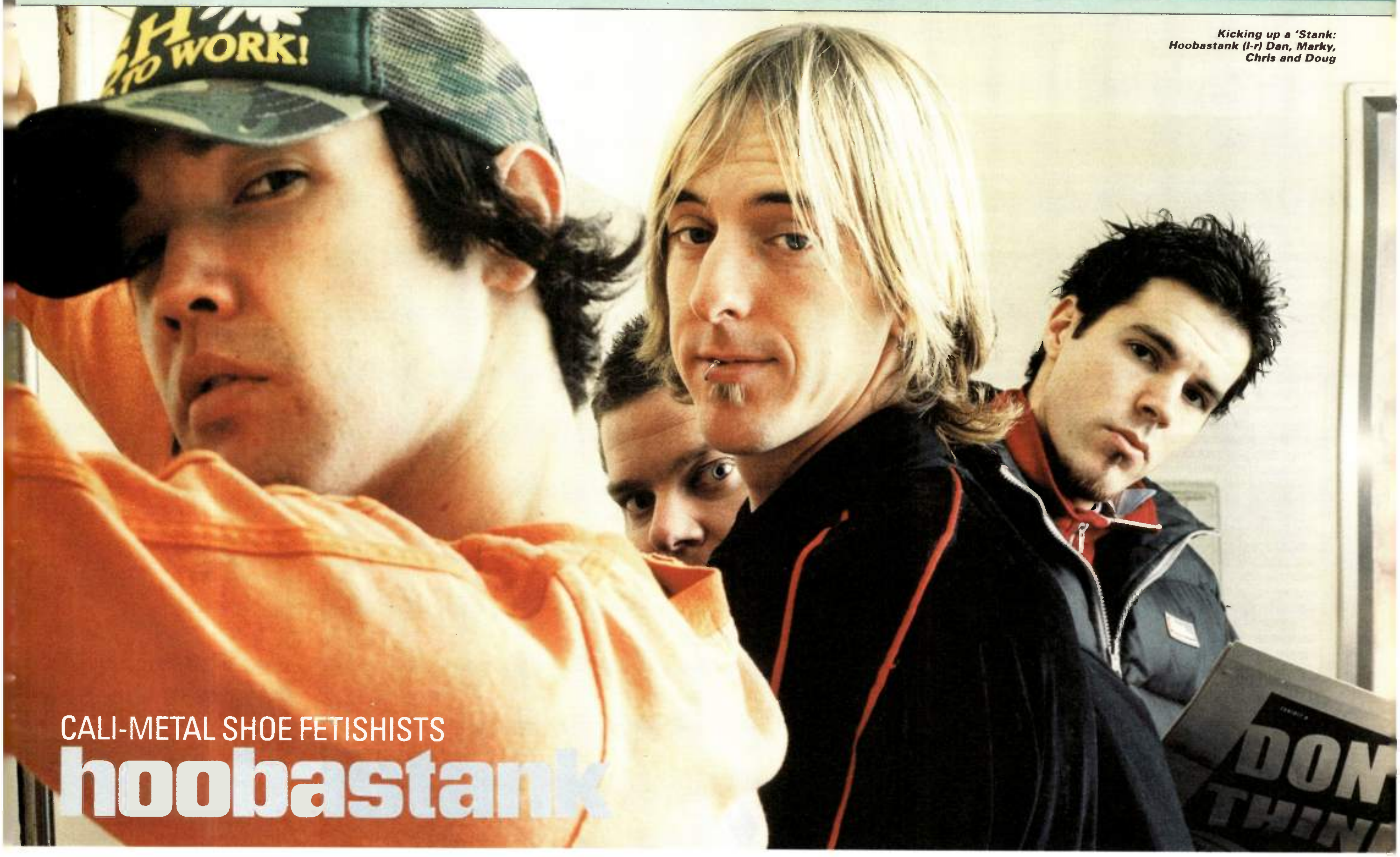


Kicking up a 'Stank: Hoobastank (l-r) Dan, Markly, Chris and Doug

CALI-METAL SHOE FETISHISTS
hoobastank

PHOTOGRAPHY: JAMES STAFFORD

Hoobastank talk of evolution, not revolution. They quietly toast the power of self-belief, yet guffaw in the swollen jowls of arrogance. They can "see through the bullshit" that blights nu-metal's barrel-chested muse, but are smart enough to admit that an association with the genre's great and good is nothing to be ashamed of.

"The Californian metal scene is self-sufficient and very supportive," drawls Doug Robb, the 'Stank's very, very Californian singer. "I don't know any band that stands by itself. Incubus and ourselves and Linkin Park all have a similar sound because the music we write is influenced by our surroundings. People have said, 'You guys sound too much like Incubus.' But we're all coming from the same place."

Ah, yes. Incubus. The headline-hogging metallers have played a pivotal role in the foursome's development, from the attentions of their producer, Jim Wirt ("He took us under his wing before we were even signed"), to their insistence that the 'Stank support them on their recent European tour. All of which, according to Robb, "is real cool."

Robb first met guitarist Dan Estrin when the two found themselves head to head in a high school battle of the bands. After fiddling around with a "scatterbrained" rap/funk/rock/ska sound ("We liked Mr Bungle," confesses Robb), the duo – soon joined by bass-thwacker Markku Lappalainen and drummer Chris Hesse – set about honing their craft.

Now, after seven years of "determined" graft (including the release of the self-funded 'They Sure Don't Make Basketball Shorts Like They Used To'), their nu-metal tree is finally bearing fruit. The 'Stank's self-titled second album – a spanking fusion of crunching old-school riffs and shorts-shaking energy, all buffed to a brilliant FM sheen – has already chalked up half a million sales Stateside, while those with subscriptions to MTV2 will doubtless be aware of the video for tremendous, forthcoming chartbuster 'Crawling In The Dark'.

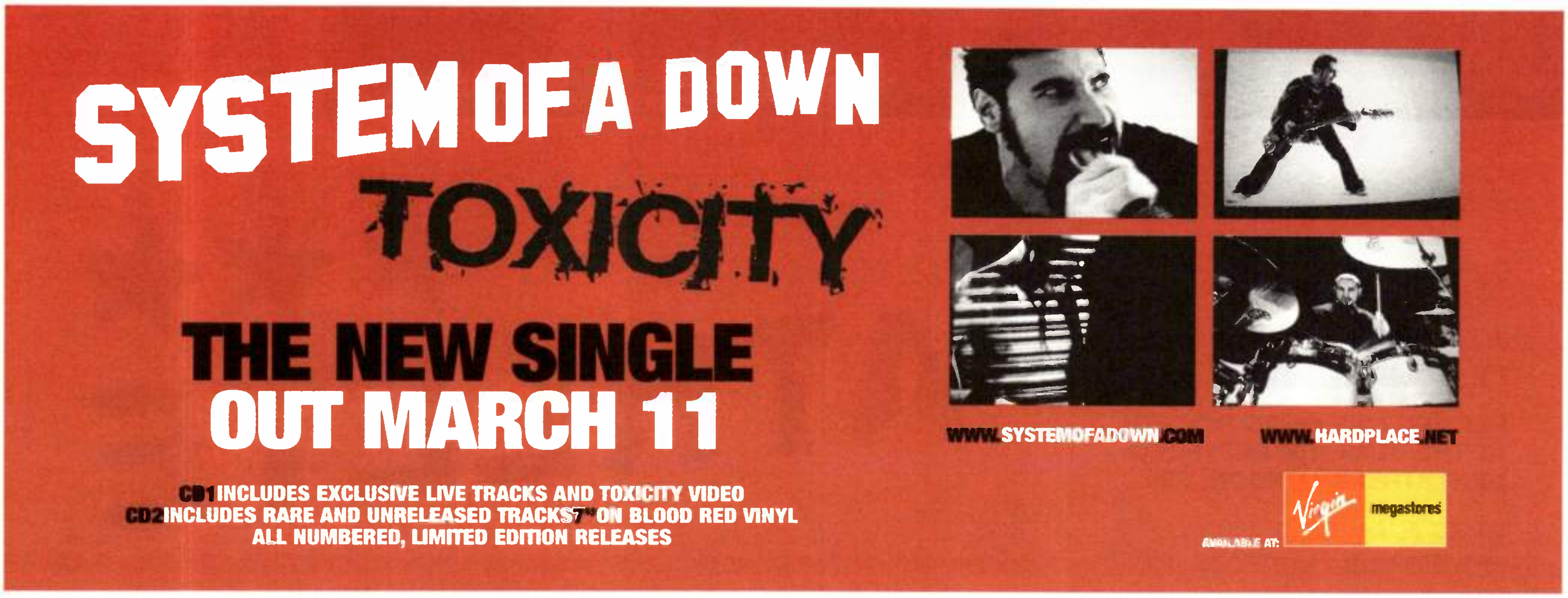
With the release of 'Hoobastank' set to rock, er, rock to its foundations, what's next?

"We're enjoying the views too much to think about the future at the moment," chuckles Robb. "Wherever this bus takes us is where our ambitions lie." And what of that crazy name? "It's a slang term for someone with a real bad shoe fetish," he drawls. "That's me and Dan. We've both really dug shoes since high school. I've got over 50 pairs now".

And, with that, the Imelda Marcos of melodic nu-metal bids us farewell. There is, after all, a war to be won.

Sarah Dempster

THE 'HOOBASTANK' LP IS OUT NOW ON MERCURY. 'CRAWLING IN THE DARK' IS OUT APRIL 1. HEAR IT NOW ON *NME.COM*



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Sweetest thing: New Buffalo

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new buffalo

Once in a silvery-blue moon, a record stops you in your tracks with its spine-kissing beauty. Sally Russell's debut under the *nom-de-studio* New Buffalo, 'About Last Night', is one of these exquisite blooms. Stunningly simple, effortlessly original, this is the sound of an achingly romantic daydream bathed in the post-orgasmic glow of a crystal-clear sunset over a sparkling snowscape. With furry mittens on. Warm and woozy, with distant echoes of Björk, My Bloody Valentine and Stina Nordenstam, New Buffalo make sublime lo-fi avant-folk swoon-tronica with a wholesome Australian flavour.

Raised in Sydney, Sally used to play in a "guitary girl-pop" band called Lustre 4. But a move to Melbourne five years ago coincided with a shift in her songwriting towards a studio-based, introspective sound. She went to art school and did odd jobs – waitressing, photography – but music became her chief focus. After an early clutch of Australian indie releases, Sally signed to the London-based Heavenly imprint and supported labelmate Ed Harcourt on a short UK tour last year. But Australia remains her home, despite its distance from both UK and US audiences.

"It's really far away, there's no doubt about that," says Sally, "but I kind of like that about it."

Twenty-six-year-old Sally learnt piano as child and grew up around five musical siblings. Was it like the Von Trapp family in *The Sound Of Music*?

"Sort of, yeah," she laughs. "I was the fourth child, and they say middle children are supposed to be more neurotic. But I really like my position in the family."

'About Last Night' is a taster for an album due later this year. But her ultimate aim is to move beyond pop altogether and compose soundtracks.

"The main enjoyment for me is writing," she nods.

Maybe Sally just lacks the crucial show-off gene that pop stars need?

"It's not really a show-off thing" she shrugs. "I just don't have the 'Sitting in a van, driving around all day' gene..."

New Buffalo are here. Prepare to swoon at their perfumed loveliness.

Stephen Dalton

'ABOUT LAST NIGHT' IS OUT MONDAY VIA HEAVENLY – HEAR A TRACK NOW ON *NME.COM*

PHOTOGRAPHY IAN JENNINGS

WHAT'S ON THE NME STEREO

turn ons

1 **Freak Like Me** Sugababes (Universal)
2 **If I Could** Hundred Reasons (Columbia)
3 **Pounding (LP track)** Doves (Heavenly)
4 **Your Love Means Everything (LP)** Faultline (Blanco Y Negro)
5 **Skeleton Key** The Coral (Deltasonic)
6 **Get Off** The Dandy Warhols (Parlophone)
7 **Can't Get You Out Of My Head/Blue Monday** Kylie Vs New Order (Bootleg)
8 **The Lang Toun** James Yorkston (Domino)
9 **Rainbows (B-side)** The Moldy Peaches (Rough Trade)
10 **Across The Universe (from *I Am Sam* OST)** Rufus Wainwright (V2)

Get your 'Freak' on: Sugababes at Number One

NME'S TOP TEN RINGTONES

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4 (–) **Film-Maker** The Cooper Temple Clause (5773)
5 (4) **The Middle** Jimmy Eat World (5775)
6 (–) **Asleep In The Back** Elbow (5778)
7 (9) **Last Nite** The Strokes (4291)
8 (7) **Fool's Gold** The Stone Roses (2492)
9 (–) **Get Off** The Dandy Warhols (5828)
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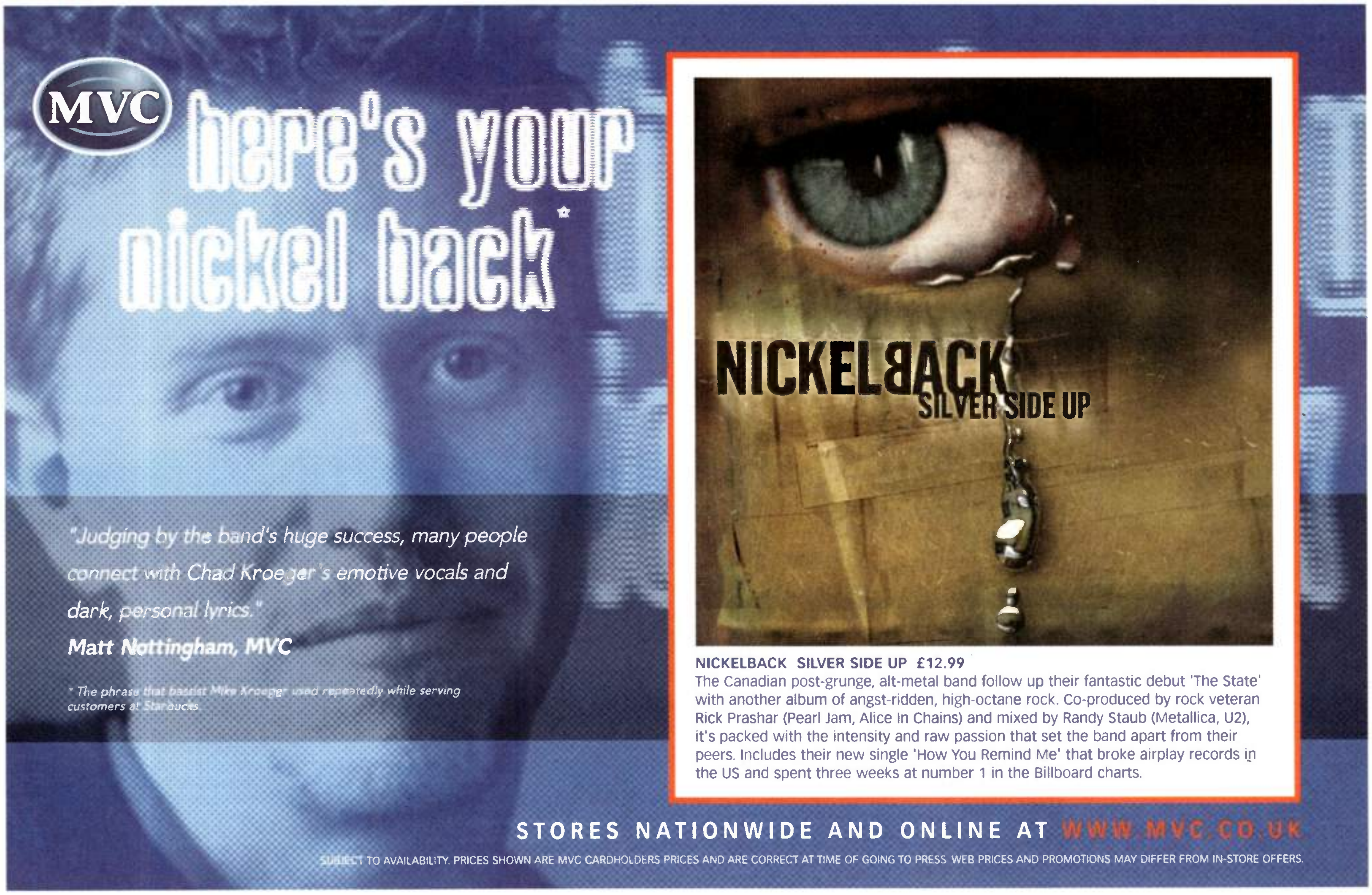

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Matt Nottingham, MVC

* The phrase that bassist Mike Kroeger used repeatedly while serving customers at Starbucks.

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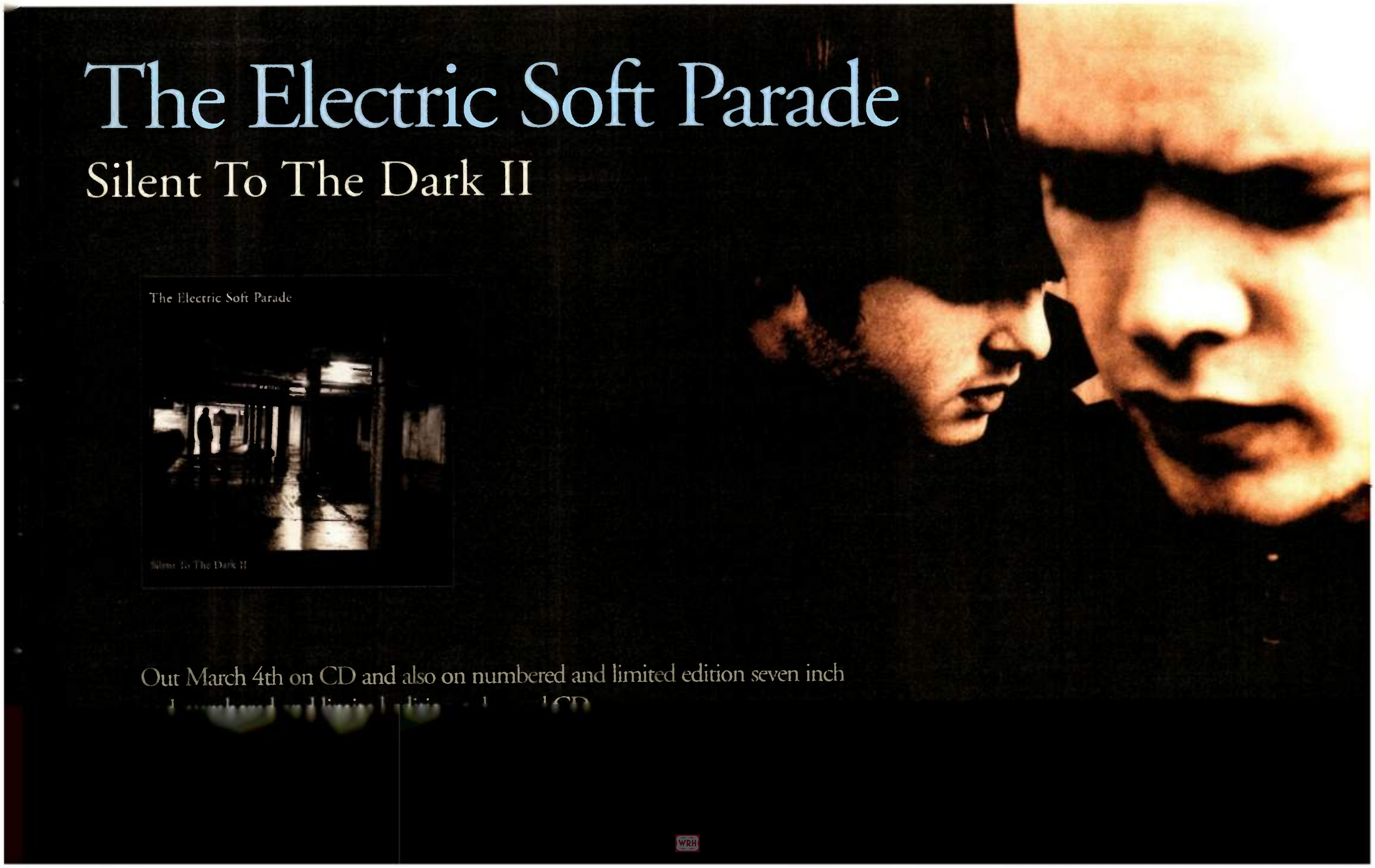


The Electric Soft Parade

Silent To The Dark II

Out March 4th on CD and also on numbered and limited edition seven inch
[illegible] CD

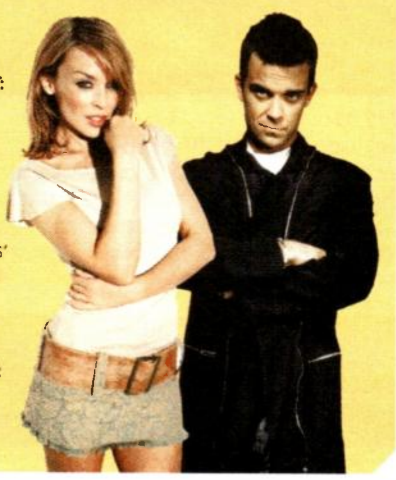
Anger as paper leaks winners of Brits 2003

The BPI have launched an internal investigation as the winners of **The Brits** 2003 were leaked to *The Sun* newspaper. There is anger that the suspense which is the hallmark of the annual music business bash has once again been broken as the newspaper somehow gained access to the final results, some 11 months in advance.

Said the chairman of the BPI: "These sort of shenanigans undermine the entire awards ceremony and make a mockery of what is a highly regarded institution in the pop calendar, the yardstick whereby excellence is measured. We are only happy that these thieves didn't get their hands on the results for the Brits 2004."

BRITS 2003: THE WINNERS

BEST ROBBIE WILLIAMS: ROBBIE WILLIAMS
BEST BRITISH FEMALE ARTIST: KYLIE MINOGUE
BEST AUSTRALIAN FEMALE ARTIST: KYLIE MINOGUE
BEST NEWCOMER: DANNII MINOGUE
BEST ALBUM: 'SING WHEN YOU'RE WINNING'
BEST OVERSEAS ACT TO HAVE TURNED UP: NO DOUBT
BEST IRISH BOYBAND WHOSE NAME BEGINS WITH 'WEST' AND ENDS WITH 'LIFE': WESTLIFE
LIFETIME ACHIEVEMENT: JONATHAN KING



PHOTOGRAPHY: DAVID TONGE

JOHANN'S DIARY

EACH WEEK, HOLLAND'S PREMIER MUSIC JOURNALIST TALKS TO THE STARS

(Scene: backstage at Hot Jumping Boys!, the hippest rock venue in The Hague)

Johann: "Good evening, Mr Adams. My name is Johann, I will be your interviewer tonight. This a proud day for our city, for sure. I have a notebook in my rucksack, for to ask you some questions and you will answer them, for sure. Do you have a special message for the people of The Hague?"

Ryan: "Huh? Er, yeah, y'know, stay cool, keep it real, y'know, and..."

Johann: "And that is the conclusion of your message to the people of The Hague?"

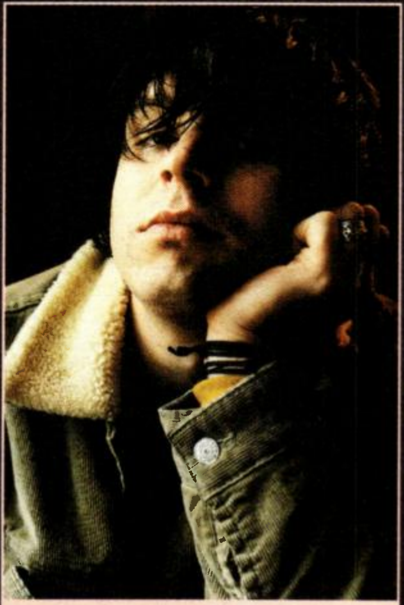
Ryan: "Yeah, I guess..."

Johann: "That was a very short message. The people of The Hague will be quite disappointed, I think, for sure."

Ryan: "Well, hey, man, it's been a long day and, like, can we start the interview?"

Johann: "OK. My first question is this. Hey, you must be fed up for sure, when people confuse you with you-know-who, the other Mr Adams. It must piss you off hot time!"

Ryan: "Well, yeah, man, obviously this comes up a lot, I mean, it's pretty funny but y'know, I think we've got past that and..."



THIS WEEK: RYAN ADAMS

Johann: "I mean, it must be annoying. When I hear this guy, with his 'New York, New York' horseshit and his alt.country tunes and I think, what is he playing at, trying to pass himself off as zer great Bryan Adams, composer of certain thoughtful and beautiful songs like 'Everything I Do I Do It For You' and 'Sleep When I'm Dead'? I think, piss off back to Whiskeytown, for sure! It must annoy you also, Bryan. May I call you Bryan?"

Ryan: "Er, man, I'm not Bryan Adams. I'm Ryan Adams!"

Johann: "I know! This is what the people are sometimes thinking! Crazy!"

Ryan: "No, seriously. I'm not Bryan Adams."

Johann: "But this cannot be."

Ryan: "Well, it is."

Johann: "*(Coldly)* In that case, zer interview is over. You have tried to have a little fun with me, yes? Impersonating zer great Bryan Adams so as to try to secure an interview with Holland's top music journalist. Well, I only do zer biggest and hottest names in rock. Since you are not so big and hot as I thought, I must ask you to leave zer club and leave zer city of The Hague as soon as possible, The Netherlands also."

Ryan: "Well, I'm sorry, man. My manager said this would just be ten minutes and..."

Johann: "No more! Just go!"

CHAMPION

CORNERSHOP
LESSONS LEARNED FROM ROCKY I TO ROCKY III
STEREO
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Virgin megastores

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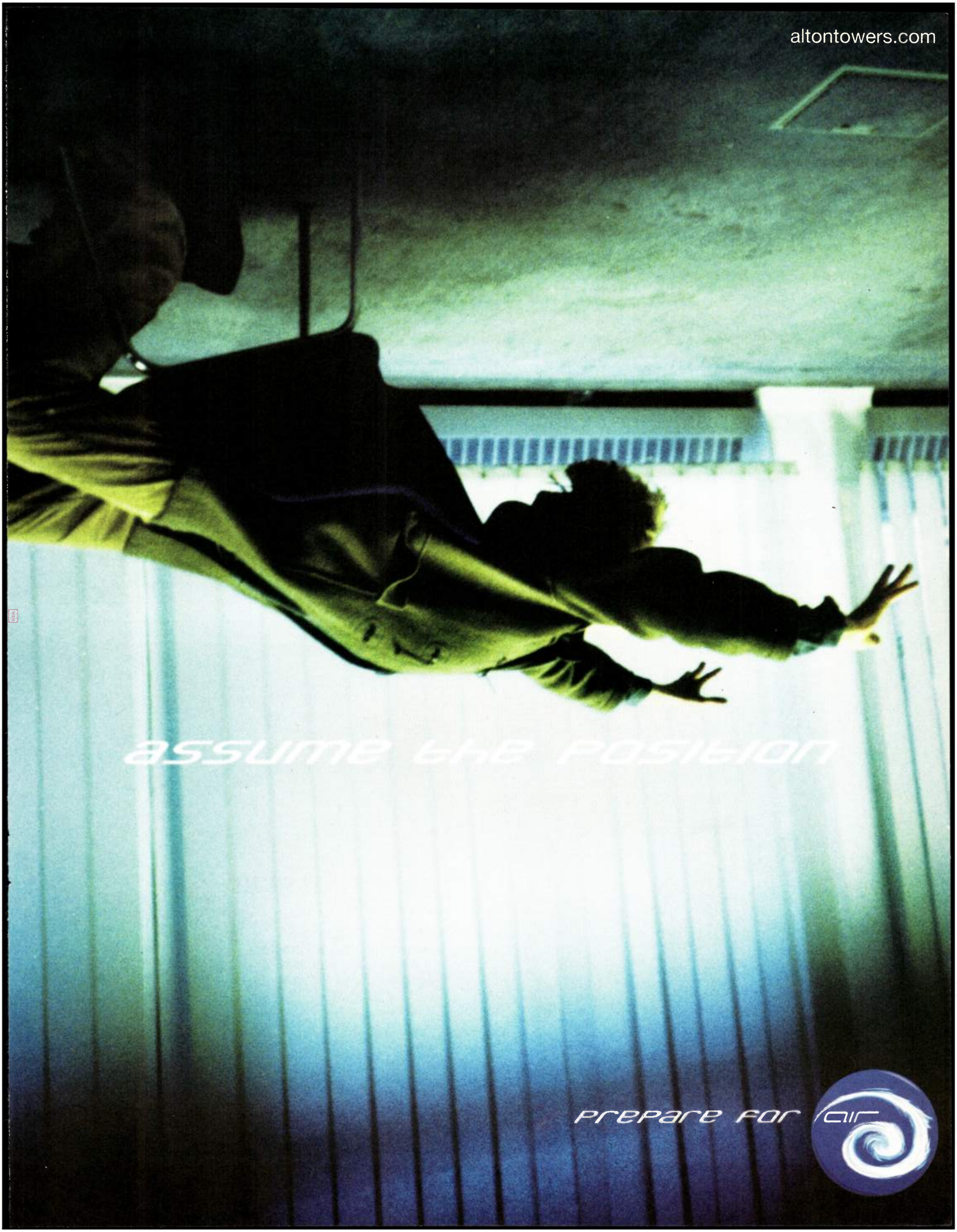
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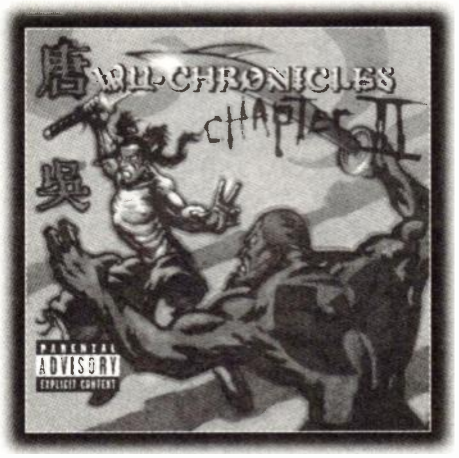

WU-CHRONICLES - CHAPTER II

The second chapter in the Wu-Chronicles series features six new tracks along with 11 rare and hard to find records from members of the Wu family. Highlights include *Left And Right* by D'Angelo featuring Method Man and *Greyhound Pt 2* (Gza remix) by Jon Spencer Blues Explosion and Killah Priest. An unmissable treat for all Wu fans.

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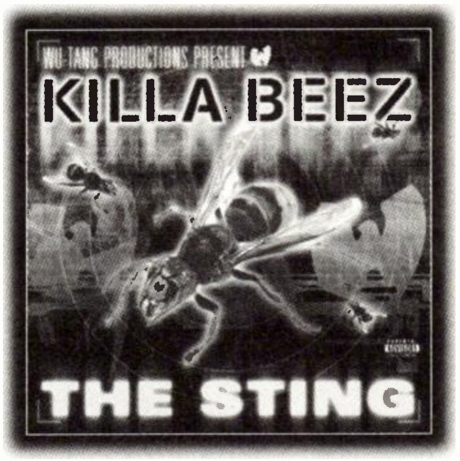

KILLER BEEZ - THE STING

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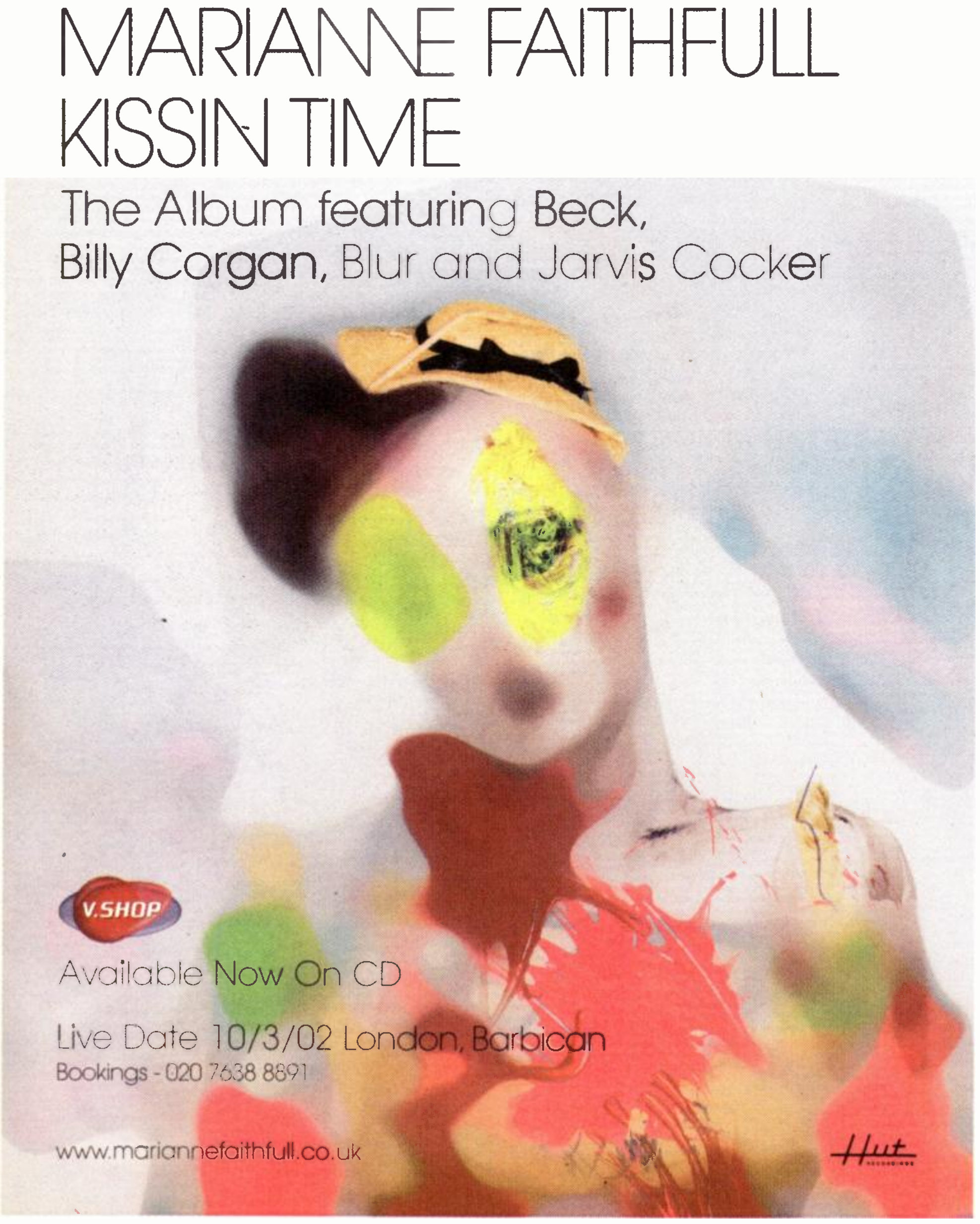

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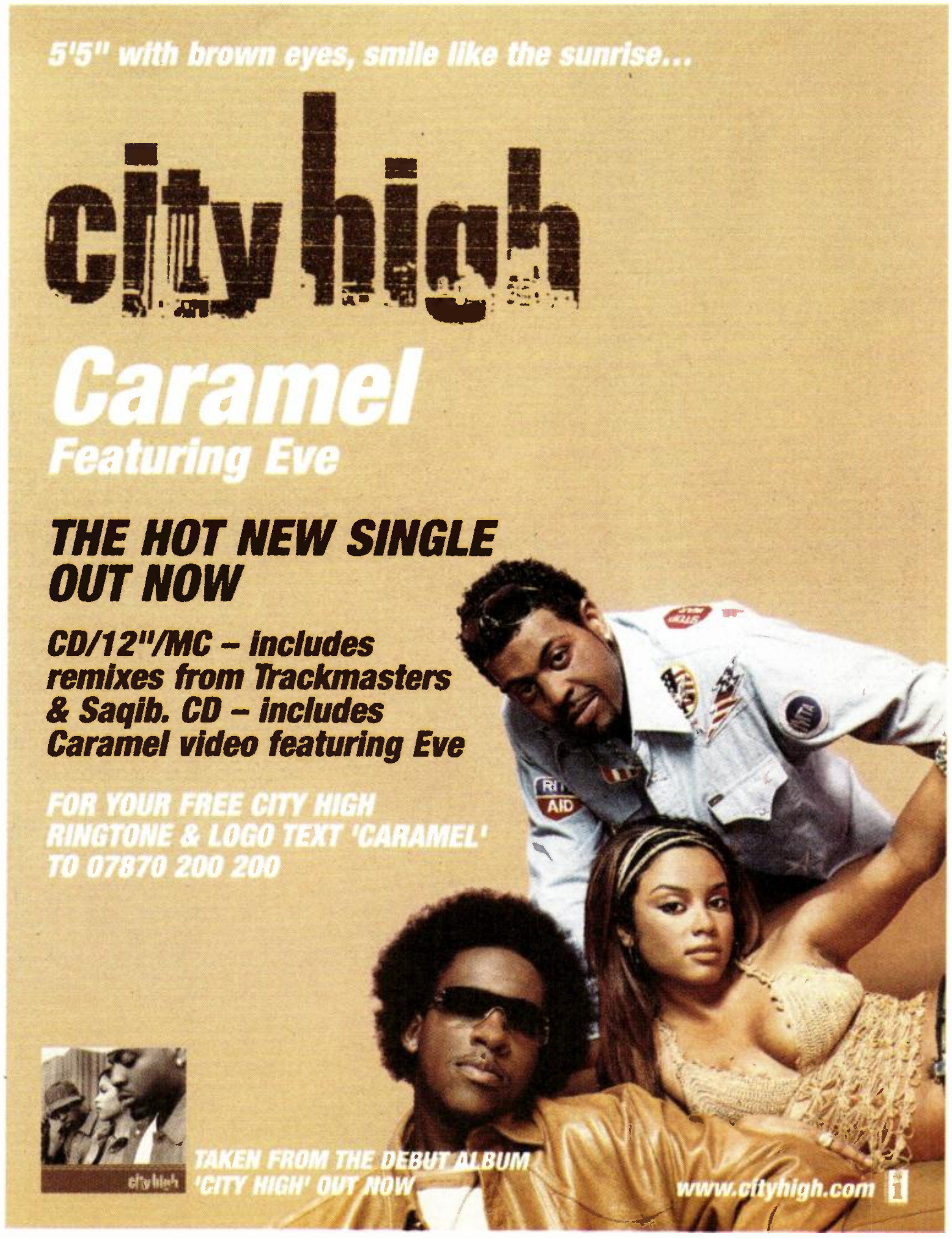

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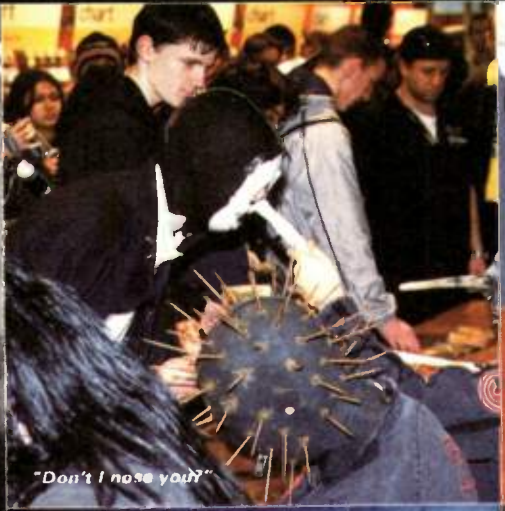
Mask marauders: the 'Knot arrive for the Megastore signing session

Masks = brilliant!

That's a proper drum riser

Corey faces the Birmingham massive


"Don't I nose you?"

Unseated! This kind of behaviour doesn't happen at Dido gigs

The full 'Knot posse

Bleaurgh! That certainly isn't Coke in that bottle

In the Iowa storm

AS THE 18-LEGGED METAL MONSTER THAT IS **SLIPKNOT** LANDS IN BIRMINGHAM ON THE LAST DAY OF THEIR UK TOUR, **NME** DONS ITS BEST HOME-MADE MASK FOR THIS REPORT FROM THE FRONT LINE

TEXT: MARK BEAUMONT PHOTOGRAPHY: ROGER SARGENT

1.40pm We meet Slipknot as they take their seats at the Virgin Megastore in the UK metal heartland that is Birmingham. "RAAAARRR! What the fuck is this motherf——in' shit!?!" Corey growls, snapping a pen in half and hurling it at the Megastore staff. "We need FUCKIN' MARKERS!" Right on cue, and having barely even sat down for their in-store signing session, the rest of Slipknot proceed to riot, tearing the paper on the tables, spitting loudly on the floor and beating out a war rally with their fists. Pigface comes over and kicks *NME*, which we take as a kindly form of greeting.

1.41pm If people don't actually equal shit, they certainly smell like it. When the doors are flung open, the breath-taking stench of 3,000 undeodorised metal kids who've been camped out since 10pm last night makes the Megastore stink like a Levellers' tourbus in July. Bunch of pussies, Birmingham – in Glasgow they were waiting since 6am *the previous day*.

2pm As the endless stream of maggots file past, Slipknot have already signed four skateboards, two porno mags, a plastic lizard and a human skull and the twisted gifts have started piling up by Clown's chair. The girl who brought him a pair of severed trotters sadly had them confiscated at the door, but someone gets in with what appears to be a month's worth of ejaculate in a plastic Coke bottle, which is nice.

2.15pm The first infant (a frankly terrified four-year-old girl) appears and Clown immediately becomes Ronald McDonald. He honks his nose and waves cheerily, which may not help considering he has a segment of his skull removed, exposing his brain, and a pentagram carved into his face.

2.27pm The varying quality of Birmingham's home-made masks becomes all too apparent. The kid who's artfully welded an extended nasal protuberance onto a *Scream* mask gets a respectful nose-wank from Dicknose, while someone else has simply Gaffa-Taped his entire head to try to look like Corey, which is shit.

4.20pm As the signing session smashes the two-and-a-half hour mark with over a hundred kids still in the queue, a crew from CBBC are told their scheduled interview with the band will have to be cancelled. Packing up a 30ft hydraulic kettle drumkit they made earlier from two dozen washing-up bottles and a cereal packet, they slope off home in a huff.

4.30pm As the last badly-made-up punter sprints screaming from the store, Slipknot have five minutes to eat Subway sandwiches before they're bundled into the tourbus bound for the NEC and glory.

5.15pm Arrive at venue. Soundcheck. Sleep.

8.15pm While the band's mask roadie Gaffa-Tapes over the gaping holes in Paul's Satan mask, Joey and Clown discuss the third album the band would like to release before the end of 2002.

"We've definitely made our statement with the ultra-heavy shit," says Joey. "Next time it'll be more ambient tones, more experimental, more melodic with Corey. It'll be a kinda combination of the two records with still more elements like Portishead and jungle."

> "The world needs to fuckin' change and we're the electricity that fuckin' ignites it" – Clown

CONTINUES OVER

FROM PREVIOUS PAGE

Clown is a little more exuberant. "The third album's gonna be huge. We're coming from everybody. I've had my fun waiting in line, now I'm gonna come right in and take it from everyone. All the scars and blood and worthless broken bones, now it's gonna go somewhere really fuckin' sick."

So that'll be Slipknot's trip-hop swing album, the perfect stocking-filler for the serial killer who has everything.

9.15pm Bizarre and unholy noises emanate from the Slipknot dressing room. Operatic yodelling, frenzied whoops and growled renditions of 'Arthur's Theme', 'Space Oddity' and 'We Love Cheesy Poofs'. At one point a shaken *NME* believes it can make out the words *"Aaaaahm coming up!"*.

9.40pm KABOOM! The band explode from the dressing room for a quick end-of-tour photo session, then huddle in a circle, start punching each other and screaming at the top of their voices until they reach a deafening cacophony and storm up the ramp to the stage. You suspect the Nazis had a similar warm-up before attacking Stalingrad.

9.45pm "HELLO, BIRMINGHAAAAMM! And how are you sick, twisted sons of bitches?" The Slipknot hellshow is go, complete with 20ft walls of flame and Clown's massive new 30ft hydraulic drumkit. And hey, you know what they say about the size of a Clown's hydraulics.

10.10pm It starts snowing onstage.

10.30pm Not to be outdone by Clown's penis-enhancing drumkit, Joey's kit suddenly bursts into life. It lifts 15ft off the floor, tilts 90 degrees and spins around upside down. "Did I buy it off Mötley Crüe?" he sniggers later. "No, it's real. Doing that thing every night is fucking insane. I have to say prayers before I get in that thing every night. It's bolted down, there's no cage, so if something were to happen it'd be tragic."

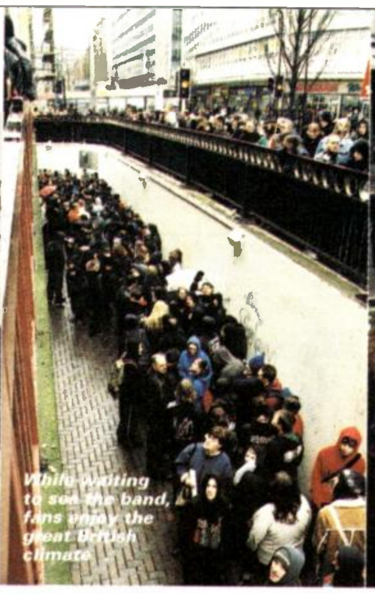
11pm Birmingham greets the news that Slipknot's gig has finished with a good old-fashioned riot. Every kid in the NEC tears the cushions from their seats and hurls it at the stage. Thousands upon thousands of cushions pile up in the photo pit as Corey races backstage shouting, "Did you see that fuckin' shit!?!"

11.20pm Strangely, those very same rabid seat-tossers are remarkably patient and polite at a backstage meet'n'greet with Corey and bassist Paul. "I'm looking forward to that plane home, man," says Paul. "I'm gonna go home and ride motorcycles."

Midnight The bus to that very plane sits thrumming, but Clown still has time to elucidate his latest vision: he's going to eat the music industry whole. "The world needs to fuckin' change and we are the enema, dude, we're the electricity that fuckin' ignites it. I'll be damned if this business is gonna beat me, dude, I'm way too fuckin' smart for all those labels. If all I gotta do is make an EPK and a fuckin' video and kiss some dude at MTV's ass, dude, I'm gonna come in with so many fuckin' soldiers and we're gonna fuckin' trounce on this fuckin' industry. I'll take the plateau right away from them. We're pushing them out, dude, 'til I die, I know what I gotta do. We got nine shows in Japan and then we're disappearing. And when we come back out, it's *on*. It's fuckin' *on*, dude."

Hell, if Slipknot have been hailed as metal kings in Birmingham, the Home Of Black Sabbath, resistance really is useless.

(L-r) Tom, Andrew and Louis prepare to meet their heroes


While waiting to see the band, fans enjoy the great British climate

Mum turns up with supplies. Way to go, ma

"Could you sign this human skull please?"

MEANWHILE, BACK IN THE QUEUE, SOME VERY EXCITABLE SLIPKNOT FANS ENJOY A ROCK DAY OUT

TEXT: SIOBHAN GROGAN PHOTOGRAPHY: TINA KORHONEN

Noon The 3,000 Slipknot fans queuing outside Birmingham's Virgin Megastore are quickly learning that the British weather has no respect for rock. It is drizzling and miserable. Tom Allen, Louis Birch and Andrew Radford, all 14 and from Staffordshire, are shivering halfway down the queue. They've skived school and Louis' top rock mum has driven them to meet their heroes while she goes shopping.

1pm Still raining. Still queuing. The men in masks are now an hour late.

1.20pm It could be worse, though. Chris Rutherford and Cat Scott from Gateshead, both 18, are first in the queue and have been here since 10.30 last night. They proudly show *NME* their sleeping bags. We back away in fear.

1.40pm AAAAAAAAAARRGHHHHH!

1.41pm Slipknot are in the building!

2.03pm God bless mum. She pops by to say hi, armed with Big Macs. "I've got to be her slave for a week after this," Louis grins.

2.45pm Two skulls, a plastic lizard, an (acoustic) guitar and a gas mask among other things have all been signed by the band, but still Tom, Louis and Andrew are nowhere near the front of the queue. A security guard has warned them it is now unlikely they will even get inside the shop. It's also chucking it down.

3.40pm They're in! And very wet. Louis has lost the spikes in his hair.

3.45pm Hands shaken, posters signed, respect given and out. It's a beautiful moment. No, really, it's a *moment*. It has taken less than two minutes for all three to meet every member of Slipknot. Oh well.

3.48pm "I thought they'd say more," Andrew reflects afterwards.

"They were quiet," Tom admits, "but then Corey started shouting. We just said we loved them and stuff."

Louis: "It was quick, but worth it."

3.50pm Mum's back, laden down with shopping bags. "I'm splitting the cost of it all between the three of them," she jokes. We hope.

4.30pm As if we haven't done enough queuing to last us a lifetime, it's off to battle Birmingham's atrocious rush hour to reach Birmingham NEC. And then guess what? More queuing to get in. Sigh.

6.30pm Inside the arena, the boys politely take their seats. It's Louis' first gig. Andrew, a veritable gig pro, has seen Linkin Park, and Incubus.

8pm American Head Charge have just left the stage to all-round approval from Tom, Louis and Andrew. They can't wait for main support One Minute Silence now. Verdict so far? "Wicked!" Tom notes, succinctly.

9.44pm AAAAAAAAAARRGHHHH!

9.45pm Slipknot are onstage!

10.15pm There are pyrotechnics, there is noise, there are screams, there are many hand gestures only known in the world of Slipknot. It's the first gig from hell, or heaven, depending on your perspective. We don't quite know how to break it to Louis that, sadly, all gigs are not like this.

10.26pm Oh, and did we mention AAAAAAAAARRRRRGGGHHHH!!!!

10.52pm Slipknot play '(sic)'. Velvet seat covers begin raining down on the stage. Overwhelmed by the (particularly noisy) moment, hundreds of fans seated round the sides of the arena are ripping their seat covers off and pelting them at the band. Yikes.

11.00pm Andrew has lost his voice. Tom is speechless. You could say they enjoyed themselves.

Louis: "It was amazing!"

Andrew: "I'd seen the pyrotechnics on the internet but I didn't expect to have them here!"

Tom: "...!"

11.20pm In a small dressing room backstage, the three wait to meet The Nine. They are bizarrely preoccupied with their raging thirst, not the fact that Corey – their hero and the very person they queued five hours to meet earlier – is stood a metre away.

11.24pm Oh. *NME* realises this is because they don't actually recognise him without his mask on. Doh. We tell them the good news and are then almost knocked over in the scramble to present Corey with album covers, single covers, bits of paper and, er, a Nickelback pad for him to sign.

11.25pm Corey, hands full of bits of paper to sign: "How many of these fuckers you got?"

11.45pm Corey ("I'm the cute one with the dreads and the teeth," he informs the room) poses for photos – with a hat over his face, naturally – with an utterly speechless Tom, Andrew and Louis. Soon, you can barely move in the small room for the unremarkable-looking maskless members of Slipknot who join us. Mick lifts Tom in the air by his neck for a photo. Joey admits he's having a bad hair day (no, really). Most shocking of all, Slipknot are – oh yes – very polite and charming indeed.

11.50pm Tom: "It's creepy seeing them without their masks. They're funny as fuck though."

Louis *(shaking his head)*: "The fact that we've got Corey in a room with us just sitting there is unbelievable."

Midnight After 12 hours in pursuit of rock, Louis' mum and dad have had enough. They ring him on his mobile to see when they're going to get to go home. Halfway through, the call gets cut off. Louis doesn't ring them back. "Well," he shrugs, "the most they can do is tell me off tomorrow."

12.30am Slipknot have to head to the airport. Louis, Andrew and Tom have to head to their parents' car, possibly for a roasting.

Louis: "This has been the best day of my life. It'll stay that forever."

Andrew: "What about when you get married?"

Louis: "No, better than that."

"This has been the best day of my life. It'll stay that forever" – Louis, Slipknot fan

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"I was seat 46 but it's been thrown at the stage"

All that hand sign practice back home pays off

Corey does a good impression of an NME Brat award

Uncovered: the fans meet the unmasked band (here and below)

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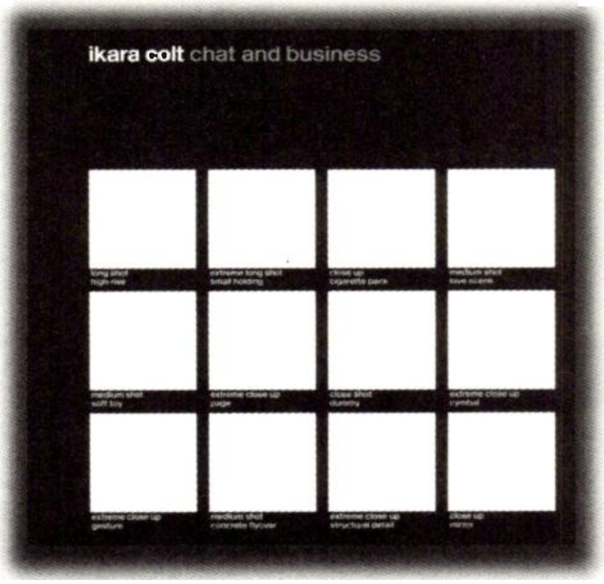

Ikara Colt - Chat And Business

One of the most exciting and promising groups to emerge in the last year, Ikara Colt follow up the success of their three previous singles, *Sink Venice*, *One Note* and *Rudd* with the debut album *Chat And Business*. Their music is a fast and frantic mix of guitars and raw vocals and looks set to catapult the group to musical stardom. "Nothing less than pure genius." Kerrang!

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...And You Will Know Us By The Trail Of Dead
Source Tags And Codes

Texan four piece ...And You Will Know Us By The Trail Of Dead unleash their new album *Source Tags And Codes*, the follow up to the ground-breaking *Madonna*. Once again they turn up their guitars and thrash out an earnest, punk-metal sound that will please old and new fans alike.

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Clinic - Walking With Thee

Enigmatic four piece Clinic look set to build on the success of their acclaimed debut album *Internal Wrangler* with the follow up *Walking With Thee*. Blending elements of the Shangri-las and Suicide to their own unique and beguiling sound, *Walking With Thee* is Clinic's most accomplished album to date.

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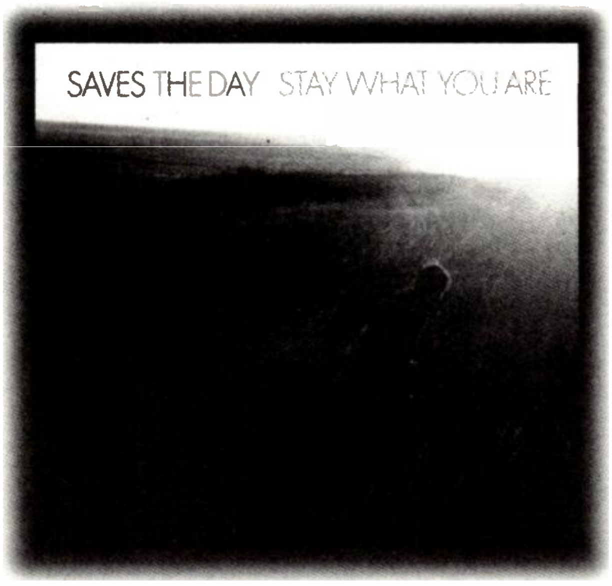

Saves The Day - Stay What You Are

New Jersey, post-punk quintet Saves The Day release their third album *Stay What You Are*. Mixing emotive snarling guitar with the soaring harmonies of frontman Chris Conley this is a dark and bittersweet album, which features the single *Your Funeral*.

Released 11th March **CD Only £9.99**

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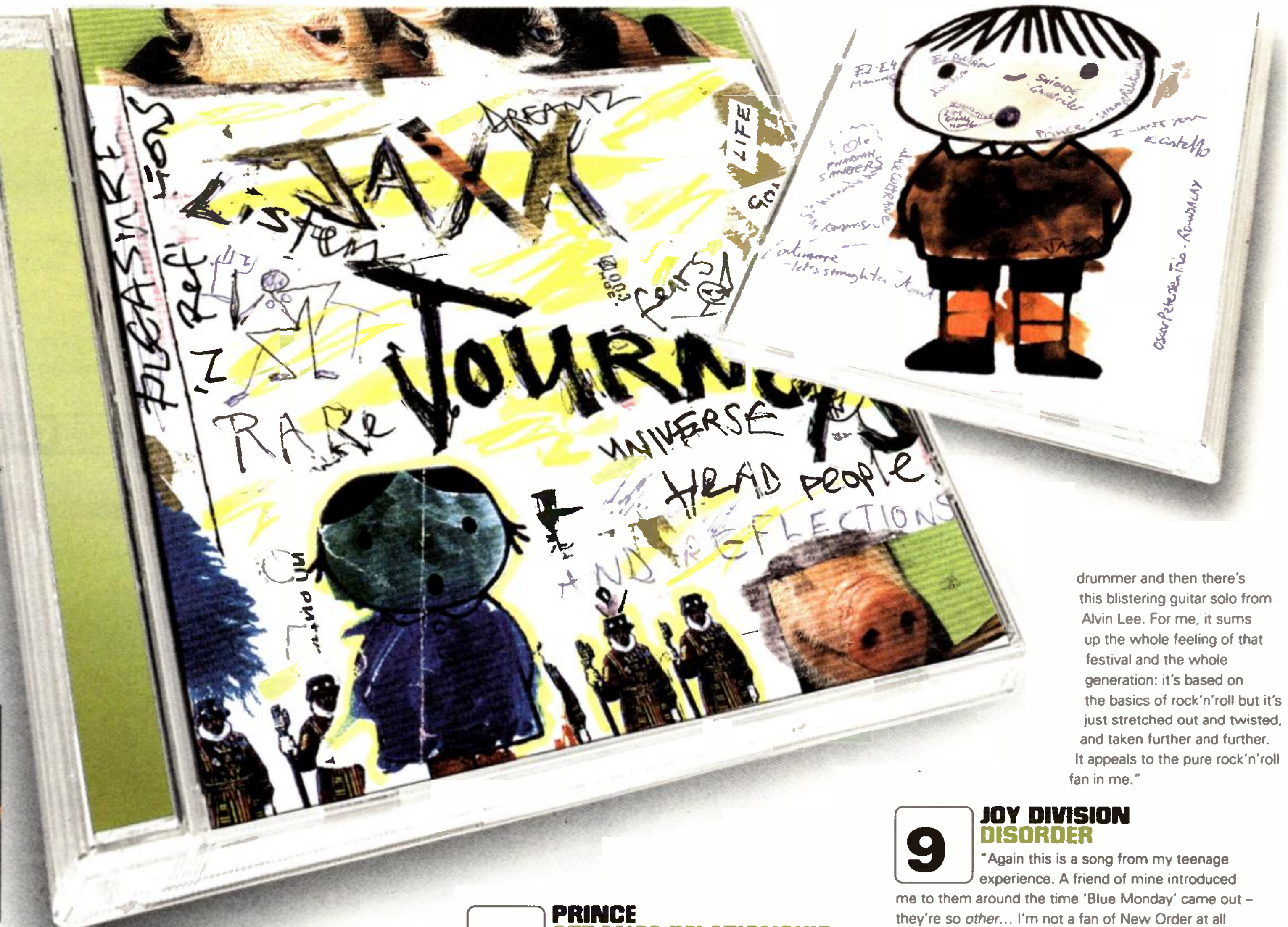
BRIXTON'S FINEST SUPERSTAR DJS COMPILE THEIR FAVOURITE TRACKS: JOY DIVISION, SUICIDE AND ER, TEN YEARS AFTER AT THE NEXT ROOTY, THEN?

TEXT: JOHN ROBINSON



1 PHAROAH SANDERS
OLE

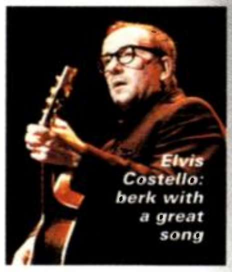
Felix: "Simon's gone to the loo, and I don't think he's scribbled his down yet, so these are my five. I'm a big fan of Pharoah Sanders, and this is great if you're into 'Flamenco Sketches' *(from the Miles Davis album 'Kind Of Blue')* and that kind of Spanish cosmic jazz thing. It's a beautiful piece of music. When I've played his stuff to friends, this is one that they can actually like, it's not too much of a headfuck. Some of his dark, full-on stuff, you've got to be in the right frame of mind. This one's a bit easier to get your head around."

2 ALICE COLTRANE
JOURNEY TO SATCHIDANANDA

"It's very vibey, and a perfect bit of chill-out home music. It works in that extra dimension of the mind and the spirit. It's a beautiful classic piece of music, and it doesn't seem to tire. There was a track she did with Pharoah Sanders and I found out about her through that. I think she looks cool, an Afro-jazz woman, and she played the harp – which is very cool – and she did that with pride, so respect."

3 ELVIS COSTELLO
I WANT YOU

"I heard this when I was 15 or so, on the John Peel show. I just thought that it was an incredible piece of music, really raw. I'm not really an Elvis Costello fan – generally I think he's a bit of a berk – but that song, I can't resist it. If something's gonna move me, it's gonna move me if it's played on saucepans, or bones, it doesn't matter. All the first house music worked in the same way as rock for me."



Elvis Costello: berk with a great song

4 LATIMORE
LET'S STRAIGHTEN IT OUT

"All my songs are extremely quiet, so hopefully Simon will have some noisy ones. Maybe this should be the second half *(of the CD)*. When I listen to music at home I want quiet music, but maybe that's just because of the life we lead. Latimore's like a Barry White sort of figure from the '70s, this is a 'lurve' kind of funk song: 'We've got problems with our relationship, but let's just get it on and forget about it.' It's rare groove, which took in jazz and soul, and very laid-back. Just about smoking your pipe."

5 MANUEL GOTTSCHING
E2E4

"He's a German electronics guy and this track was the blueprint for a lot of Detroit techno. It's about 35 minutes long, and it just stays in the same groove, which makes it pretty adventurous in its unadventurousness. A very minimal record. It's probably '70s, end of the '70s… You listen to it, and it's like a chill-out trance track, really. The closer you get to the first electronic music, you find that was one of the big tracks back then. This is a total chill selection. *(To Simon)* Have you chosen any energetic ones, Simon?"

6 SUICIDE
GHOST RIDER

Simon: "It's a wicked track from their first album, which is wicked. It's been imitated a lot, it's very sparse, it's very haunting, very echoey. Just a drum machine and a synthesizer. It's got something very dark and powerful about it. I got into it when I was about 16 or 17, so it's one of those things… All of these tracks have been things that I keep coming back to. The sound makes the song – the production is a big part about why it's good. If anybody hasn't heard it, they should check it out. Dark, twisted and pure, all at the same time."

Killer tune: Suicide

7 PRINCE
STRANGE RELATIONSHIP

"I was a big fan of Prince. This song's got the line in it: *"Baby I can't stand to see you happy/But more than that/ I can't stand to see you sad"*. That touches a nerve in me, definitely, in my relationships, strange relationships. It's just a beautiful song, and I saw him do a version of it when he just sat down at the piano and did a medley where he came into it. I think he's a genius. He seemed to be ahead of the game."

Prince: 'Strange' genius

8 TEN YEARS AFTER
GOIN' HOME

"The best version of it is the one they did at Woodstock. Around '85, when I was about 15, I belatedly got into the whole hippy generation thing, and the Woodstock film I think is a wicked film, very beautiful and well put together. This song all breaks down to the drummer and then there's this blistering guitar solo from Alvin Lee. For me, it sums up the whole feeling of that festival and the whole generation: it's based on the basics of rock'n'roll but it's just stretched out and twisted, and taken further and further. It appeals to the pure rock'n'roll fan in me."

9 JOY DIVISION
DISORDER

"Again this is a song from my teenage experience. A friend of mine introduced me to them around the time 'Blue Monday' came out – they're so *other*… I'm not a fan of New Order at all to be honest, because they don't seem other at all. They seem like blokes down the pub. Their music's much more normal. Joy Division's music had something very personal and understated, but very uncompromising. He *(Ian Curtis)* was freaky looking and sounding. I like anything with atmosphere: I've been listening to Throbbing Gristle, and their 'Second Annual Report', and I've read it was recorded on a Sony cassette, but it just doesn't matter. Music either has a feeling or it doesn't."

10 OSCAR PETERSON
ROUNDALAY

"My dad got me into this track. He used to play a lot of piano and jazz. It's not complicated jazz, it's dinner jazz, but it's warm and the rhythms are fantastic. I always used to ask my dad to play it again and again. It's very jazz… I love it."

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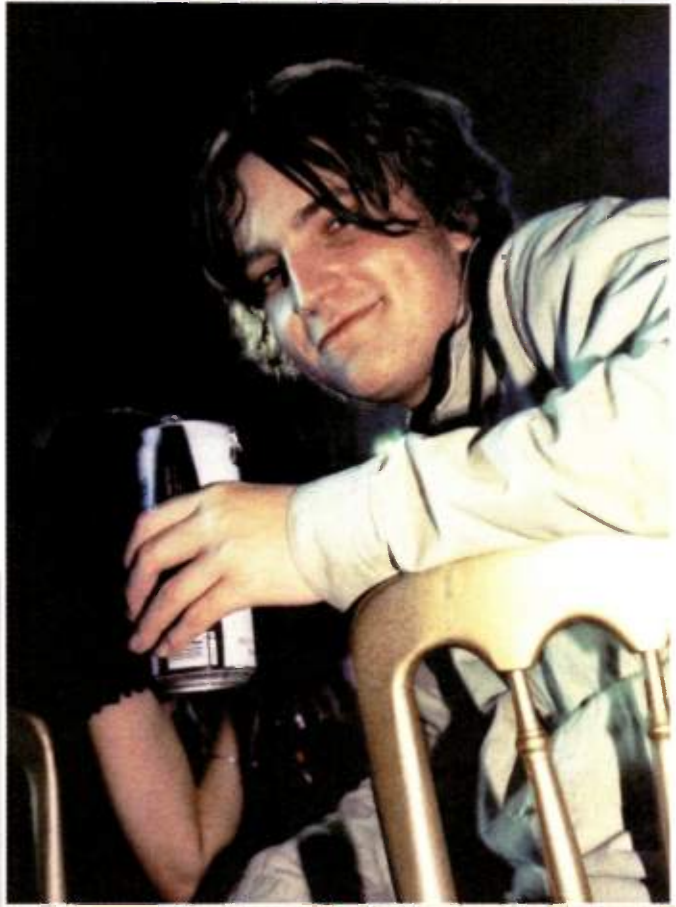

WRH

Marine re-Searchers: N*E*R*D

RETURN TO THE SOURCE

Hip-hop super-producers remake debut album – now with real instruments

N*E*R*D

IN SEARCH OF... (VIRGIN)

PARENTAL ADVISORY EXPLICIT CONTENT
N·E·R·D
IN SEARCH OF...

As synth-wielding super-producers for the likes of Britney, Kelis, ODB, Mary J Blige, No Doubt, Jay-Z et al, Pharrell Williams and Chad Hugo go by the name of The Neptunes. Like fellow Virginians Timbaland and Missy Elliott, they are also artists in their own right, in which case (and with their mate Shay Thornton) they call themselves N*E*R*D. Late last summer, they released the first version of 'In Search Of...', but pronounced themselves unsatisfied with it. Now, with that album deleted (not that the world's record shop owners were exactly killed in the rush of eager punters), they've released a totally new version with – shock, horror! – real instruments.

In fact, there's a whole live band, the unknown Spymob, to augment The Neptunes' patent sound – piledriving hip-hop beats, Space Invader pings and overdriven, new wave basslines. And while it's always slightly disappointing to see once future-focused tech-heads retreating to the olde worlde charms of guitars and drums (see New Order's last LP, or the Pet Shop Boys' university tour), Spymob reinvigorate a production style that was becoming over-familiar. They add bite to the satire of last year's minor hit 'Lap Dance', thunderous dynamics to the sardonic 'Rock Star' and, in general, greatly aid N*E*R*D's ambition to fuse hip-hop and '70s rock.

And 'In Search Of...' is an ambitious record. Though Williams and Hugo have shown themselves to be past masters at flinging out hits so current they'll sound dated in six months, 'In Search Of...' is obviously their bid for posterity (hence, presumably, their extreme fussiness about getting it right). Lyrically, it tackles social issues like homelessness ('Bobby James') and drug addiction ('Provider') deftly and with care, while even the sex tunes have an impressively fresh perspective (*"I just wanna tape you all night"*, gasps Pharrell on 'Tape You' – obviously a record producer's ultimate compliment). Then there's the poignant Utopianism in songs like last year's flop single 'Run To The Sun' and 'Stay Together', which has more in common with starry-eyed '60s pioneers like Jimi Hendrix or Curtis Mayfield than today's blingcentric hip-hop stars.

Despite the rock, you can still dance to it. 'Things Are Getting Better' alternates between springy pop and thrusting funk, 'Truth Or Dare' has Kelis warbling over a massed keyboard and guitar assault and though the shadow of jazz funk passes over 'Baby Doll' and 'Brain', N*E*R*D's pop sensibilities remain intact. You may choose to take or leave the cod-philosophy that lends them their name (it stands for No-one Ever Really Dies). Yet it adds another dimension to what is still, fundamentally and brilliantly, a loud and sexy record that will get you up in the morning.

Alex Needham **9**

N*E*R*D ARE CURRENTLY LISTENING TO...

LYNYRD SKYNYRD 'PRONOUNCED LEH-NERD SKIN-NERD' (MCA);
JAY-Z 'UNPLUGGED' (ROC-A-FELLA);
NOREAGA 'NORE' (TOMMY BOY)

PAST FORM

PREVIOUS N*E*R*D ALBUMS REVIEWED IN NME

IN SEARCH OF...
(VIRGIN)
AUGUST '01

"'IN SEARCH OF...' IS A PRODUCER'S ALBUM IN THE BEST SENSE, SHOWCASING THE PERSONAL AND LYRICAL OVER FLASHY TECHNIQUE. WILLIAMS AND HUGO HAVE PLENTY TO SAY, REFLECTING ON POLITICS, SEX AND SOCIAL INJUSTICE WITH AN ECCENTRIC BUT OVER-ARCHING INTELLIGENCE LACKING IN MOST CONTEMPORARY SOUL RECORDS. COMPARISONS WITH SLY STONE MAKE SENSE, AND THE AMPED-UP CONSCIOUSNESS FUNK OF EARLY-'70S ISAAC HAYES, CURTIS MAYFIELD AND STEVIE WONDER HOVERS OVER THIS RECORD LIKE A GUIDING SPIRIT"

MARIANNE FAITHFULL

KISSIN' TIME (HUT)

Grande dame of rock seeks 'young blood'

Sometimes it takes others to see you better than you see yourself. For her first album in three years, the *grande dame* of depravity gets a little help from her friends, cleverly setting herself up as a muse who inspires the genius of others.

Of her collaborators, Jarvis Cocker gets a handle on her best, taking inspiration from her memoirs for the no-apologies, quintessentially Pulp 'Sliding Through Life On Charm'. Beck provides the album's most uncomfortable moment in the flaccid electro-hump of 'Sex With Strangers'; but also, with the touchingly reflective 'Like Being Born', one of its best.

Her music, like her life, revolves around sex – but unseemly as it is for a woman of a certain age to frug bawdily alongside Damon Albarn, Marianne gets away with it.

April Long **6**

MY HOUSE IN MONTMARTRE
PHOENIX
SUPER DISCOUNT
daft punk
CASSIUS
DEMON
alex gopher
mehdi
SUPERFUNK
KUBE

VARIOUS

MY HOUSE IN MONTMARTRE (VIRGIN)

French disko compilation

It all seems so long ago, those flighty days of the late-'90s when Paris was the capital of the dance world. 'My House In Montmartre' is a compilation of recent French dance music, with the emphasis on house delirium rather than disco irony. Stardust's 'Music Sounds Better With You' isn't a bad start. But 'My House...' keeps up the pace, even finding a good tune ('High Life') from the mulleted twatfest that was Daft Punk's 'Discovery'.

Sweat, cultured naivety, three old Chic records and good contacts seem to be the keys. Half-a-dozen alias jockeys are behind most of these tracks, and the sleeve even includes a diagram of all the incestuous connections. Honestly, it's enough to make sophistication seem like the simplest thing in the world. And how tremendously French is that?

John Mulvey **7**

ALEX NEEDHAM
MARK BEAUMONT
PIERS MARTIN
KITTY EMPIRE
JULIAN MARSHALL

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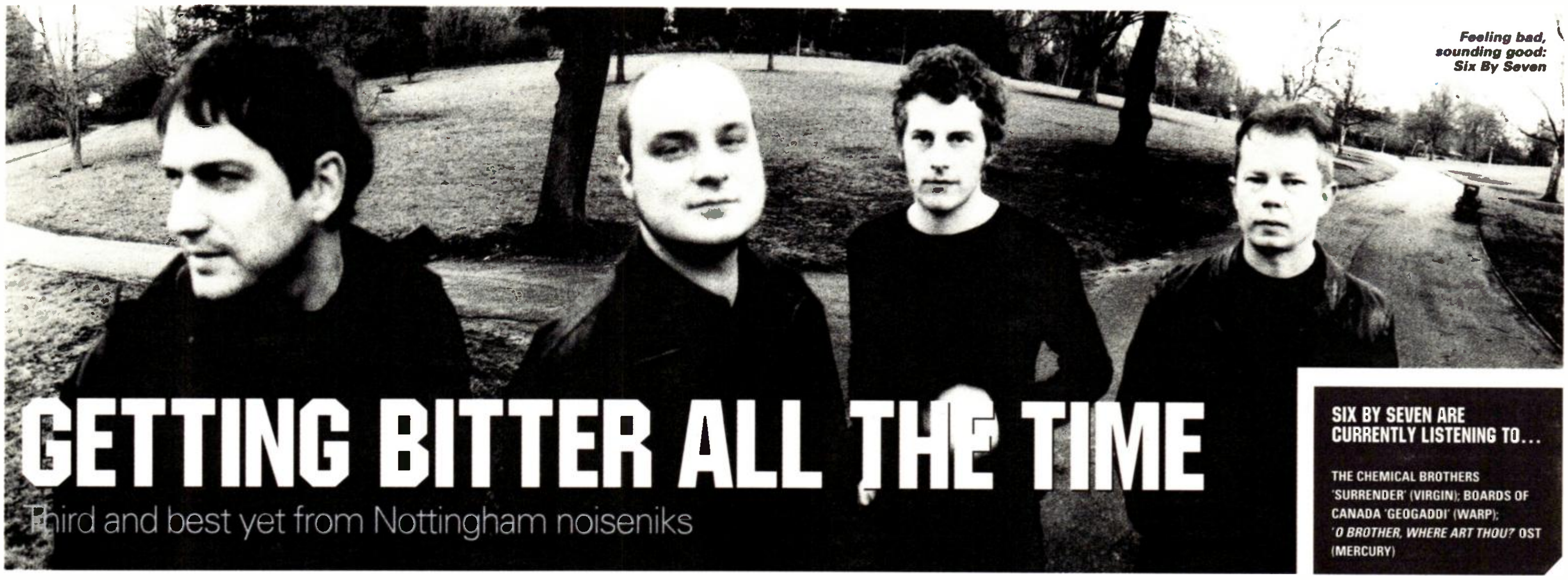

Feeling bad, sounding good: Six By Seven

GETTING BITTER ALL THE TIME

Third and best yet from Nottingham noiseniks

SIX BY SEVEN ARE CURRENTLY LISTENING TO…

THE CHEMICAL BROTHERS 'SURRENDER' (VIRGIN); BOARDS OF CANADA 'GEOGADDI' (WARP); '*O BROTHER, WHERE ART THOU?* OST (MERCURY)

SIX BY SEVEN
THE WAY I FEEL TODAY

SIX BY SEVEN

THE WAY I FEEL TODAY

(MANTRA)

Now that Lostprophets and their ilk have taken over Britain like an outbreak of sonic foot and mouth, it's getting harder to remember a time when anger and guitars did not inevitably add up to nu-metal in this country. Vitriol, sulkiness, fear, loathing: these vital forces of rock'n'roll are being replaced by pre-packed blasts of teen pique, expressible only by standard-issue imported riffs. Happily, the language is being kept alive nowadays in dark pockets of the kingdom by a new generation of unruly bands like The Eighties Matchbox B-Line Disaster. And, of course, by the guardians of the flame, Nottingham margin-walkers Six By Seven.

While in America the likes of Trail Of Dead are resurrecting Sonic Youth's noise-rock, their UK peers Six By Seven are one of the few bands left wearing scruffy clothes and howling the blood-red blues. 'The Way I Feel Today' is Six By Seven's third (and best) album, but the passage of the years has not mellowed them. Nor has it tempted them away from their heroically unfashionable formula.

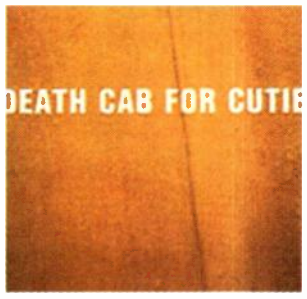
Rather, it's made these inveterate haters hate all the harder. We find frontman Chris Olley *"half-insane and paranoid"* on 'The Way I Feel Today', the album's magnificent centrepiece, and in the throes of some spectacular self-loathing on 'Bad Man'. The guitars, too, could burn holes through the CD case: drenched in reverb thick as steam and barrelling fearsomely towards a messy end on tracks like 'Flypaper For Freaks'.

Chris Olley loves as much as he hates, though. A tender moment comes with 'IOU Love'; their poppiest tune, yet still infused with heady unease.

On the whole, though, the innovations are few. Some of the surging feels directionless at times: cathartic, yes, but quite lugubrious too. Still, with so many fake sounds of progress to be fought, these are compelling battle cries.

7

Kitty Empire



DEATH CAB FOR CUTIE

THE PHOTO ALBUM

(FIERCE PANDA)

Excellent guitar-packed debut

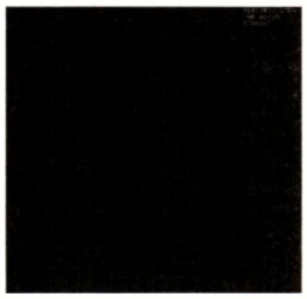
Seattle's Death Cab For Cutie are the latest sign that indie is no longer a pejorative term. Fiercely independent, and writers of intelligent, heartfelt lyrics, you could even call them emo without fear of misclassification. Or you could, if 'The Photo Album' wasn't more punk in attitude than application.

So while guitars scribble wildly over 'I Was A Kaleidoscope' and 'Blacking Out The Friction', DCFC mainly favour a subtler approach that's equal parts Slint, early Mercury Rev and prime REM. The result is a slow-burning lo-fi tunefulness topped off with Ben Gibbard's extraordinary lyrics.

As intelligent, bittersweet, angular stuff, whether it's alt.rock, guitar-pop, or even emo is immaterial. Labels be damned – just call it great music.

8

Jim Alexander



VARIOUS

ELECTRIC STEW

(ELECTRIC STEW/PIAS)

A fashionably compiled night in

No London club night has been quite so aggressively hip of late as Electric Stew. There, Hoxton-finned fashionistas discuss the finer points of trend-setting with Jarvis and Vincent Gallo to the unavoidable sound of the moment, electroclash. This compilation's CD1 – aka 'Dancefloor' – is a superbly mixed compendium of the sound's icy touchpoints, mixing obvious tracks like Tiga & Zyntherius' ubiquitous reworking of Corey Hart's 'Sunglasses At Night' with more obscure European productions. Then there are the 'nu slutz' – New York parlance for people like Peaches (here with her proudest moment, 'Lovertits'), Miss Kittin and Felix Da Housecat.

Less thrillingly, CD2 offers Siobhan Fahey's abstract cooing. All in all, though, it's a thoroughly contemporary night in.

6

Kitty Empire

Silver Jews

SILVER JEWS

BRIGHT FLIGHT (DOMINO)

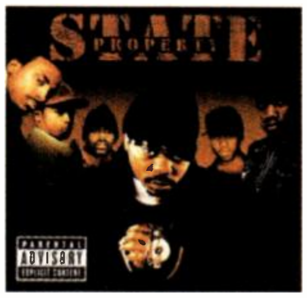
Literate mate of Steve Malkmus. Flying tonight

While David Berman sings about everyday things – snow, marriage, death – he somehow sounds as if he invented them. If God happened to be a creative-writing teacher and Stephen Malkmus associate who recorded his new album in Nashville, chances are he'd be happy with 'Bright Flight'.

There's enough lyrical brilliance here for a thought-for-the-day desk calendar. How about *"Punk rock died when the first kid said 'punk's not dead'"* ('Tennessee') for Reading weekend? Or *"The sky low and grey like a Japanese table/My horse's legs look like four brown shotguns"* ('Time Will Break The World') for Christmas? Everything else – the honky-tonks and runaway trucks and Saturday night breakdowns – feels like a birthday. And 'Bright Flight' is a record that doesn't happen every day.

8

Victoria Segal



VARIOUS

STATE PROPERTY OST

(ROC-A-FELLA)

Beanie Sigel likes to move fast

In the Jay-Z-produced film *State Property*, Beans plays a thug who wants to make it big in the crack game by all means possible (yeah, honestly). There's gunfights and dialogue like "I be like a ghetto Scarface, a modern day Al Capone".

Just like the movie, this album is so full of clichés that it's hard to breathe. Sure, 'Rock The Mic' is likely to be one of 2002's rap anthems, but there's only so many times you can hear East Coast rappers lift lines straight out of BIG's 'Ready To Die' without ripping the CD out of the player and flinging it across the room.

The tracks are all pretty good, just not amazing. Taking into account the gross 'Jay-Z Unplugged' album and the upcoming Jay/R Kelly record, maybe Roc-A-Fella needs to slow down a little and concentrate on making 100 per cent quality shit.

4

Eddie Smack

VEX RED

START WITH A STRONG AND PERSISTENT DESIRE (I AM)

Great Brit rock debut

The title says it all. Underpinning every spastic roar and raging riff on Vex Red's debut is the burning desire to make something enormous, resonant and real. Of course, much of this is due to the production touch of Ross Robinson, who scooped them up for his I Am label on the virtue of a of a cheap demo tape last year.

'Start…' has some neat turns – the spoken samples in recent single 'Can't Smile', the way Terry Abbott's voice slips easily into floaty falsetto and agonised howl, and the shifting, lava-like boil of the songs. Still, there's a detectable heart beating beneath them that gives them a depth many contemporaries lack.

What Vex Red sometimes lack in imagination, they more than make up for with high-impact, cathartic noise. It's a fine place to start.

7

April Long

LAUB

FILESHARING (KITTY-YO)

Icy techno of great loveliness

Beyond post-rock, trip-hop and electro-pop lies Kitty-Yo, the Berlin label which is becoming one of the most solid guarantees of musical excellence in the world. Here, too, we find Laub, a duo of Antye Greie-Fuchs (bubbling electronic creativity) and Jotka (honey-tone vocals).

Behind the facade of the wilfully expressionless sleeve and nethead title of this, their third album, is a glorious glitch-pop nous. Comparisons to Björk have trailed Laub throughout their career, and indeed they drop angel-winged vocals over futurist beatwork with similar class.

All the more impressively, Laub do it on their own. Such is the icy crispness of songs like 'Temporaries' and 'Neulich', it can only be a matter of time before they get roped in to give some fading star an avant-garde sheen. In the meantime, 'Filesharing' will do nicely.

8

Noel Gardner

WRH

Going nowhere fast, and with tight leather trousers: The Parkinsons

FREAKY NIHILISTIC

Debut effort from Portugal's finest London punks

The PARKINSONS

THE PARKINSONS

A LONG WAY TO NOWHERE

(FIERCE PANDA)

Righteous disbelief seeps from this, The Parkinsons' debut seven-track mini-album. Who can blame them? Having fled their native Portugal to the home of nonconformity, the Marquee Club and Johnny Rotten, the Brylcreem rockers arrived to find Enrique Iglesias at Number One, an 'alternative' scene overflowing with acoustic guitar-huggers namechecking Sting, and a waxwork of the Sex Pistols singer on show at the Rock Circus. Their reaction, musically and spiritually, has been that of four Charlton Hestons at the close of *Planet Of the Apes*, raging at a world gone mad.

The name is a sick joke about a paralysing disease. On the sleeve singer Alfonso Pinto is credited as Al Zheimer. You get the impression the band would happily peel off their skin and dive into a barrel of salt if they thought it might offend someone.

Logical then, that musically The Parkinsons inhabit the narked hinterland of the late-'70s. Acoustic ballads about the poignancy of the sunrise are in short supply. Indeed, Sham 69 fans may find shelter in the numbskull bluster of 'Nothing To Lose' and 'Too Many Shut Ups'. Occasionally, as in 'Angel In The Dark', they trawl the depths of punk also-rans The Lurkers. Lyrically Alfonso dreams of a better world, where nihilism rules. In 'Universe' he bawls *"Every day is just like the other day"* and you can't help but admire the attitude of someone who cares so much for punk he will happily bore himself to death in homage to it.

In their world 'musos' are laughed at, bands are judged by the width of their drainpipes and you can have change from a fiver after a wild night out at the Roxy. Not for the faint-hearted, then. But The Parkinsons are worthy, wayward spirits, and there's not many about.

7

Jason Fox

THE PARKINSONS ARE CURRENTLY LISTENING TO...

THE SHANGRI-LAS 'LEADER OF THE PACK' LP; JOY DIVISION 'UNKNOWN PLEASURES' LP; RADIO BIRDMAN 'ESSENTIAL RADIO BIRDMAN' COMPILATION

UNDER THE INFLUENCE

THREE RECORDS
WHICH INFLUENCED
'A LONG WAY
TO NOWHERE'

IGGY AND THE STOOGES: RAW POWER (COLUMBIA) LAST STUDIO **WILL** AND **TESTAMENT OF MICHIGAN'S KINGS OF DESTRUCTION.** SPIRITUAL COUSINS.

THE RAMONES: ROCKET TO RUSSIA (RHINO) GABBA GABBA HEY! TWO-MINUTE **TRIUMPHS FROM THE** BLUEPRINT-MAKERS **OF NY** PUNK.

MC5: KICK OUT THE JAMS (ELEKTRA) LIVE STATEMENT OF INTENT FROM DETROIT'S HIGH-KICKING KINGS.

FIREWATER
PSYCHOPHARMACOLOGY

FIREWATER

PSYCHOPHARMACOLOGY

(JETSET)

Ex-Cop Shoot Cop man's pop adventures

Older and sadder readers may be thrilled to hear that Firewater is the current vehicle for Tod A, former frontman of industrial smart cookies Cop Shoot Cop. Those of you a little younger, should know that their third LP nails that New York-dwelling ultra-louche cool stone dead. As a bonus, this time around we get tunes, too.

It's the kind of caustic pop normally associated with British bands – the devilishly catchy title track recalls The Auteurs at their sarcastic peak. There's dashes of Pulp, and '7th Avenue Static' sounds like it's woken up in Shane MacGowan's dumpster a few times, but Firewater are still underpinned by an ineffable NYC 'tude.

Of course, there's histrionic self-absorptionists like Tod A in every bar in the world. But none of them make records this good.

8

Noel Gardner

Petey Pablo

PETEY PABLO

DIARY OF A SINNER: 1ST ENTRY (JIVE)

Dirty South newcomer

The music of the southern states has been setting the industry standard since New Yorkers Jay-Z and the Ruff Ryders camp struck platinum using its playeristic stylings. Next up to prove the region is no longer a rap backwater comes North Carolina's Petey Pablo.

With throaty vocals and a rapid-fire delivery, Petey's created a debut that laughs in the face of convention. Over the stripped-down, tribal percussion of 'Do Dat', he takes the competition to task: *"I can write a song without ice, bitches and cars/Can you motherf——ers do dat?!/I can blaze a track without bussin' a gat at a cat/Can you motherf——ers do dat?"*

It helps having Timbaland on hand to provide some incredible backdrops and, with no guest appearances to distort the issue, we are left with an artist free to explore his tortured soul. It makes for cathartic listening.

7

Rick Thorne

ROBERT OWENS

ROBERT OWENS

LOVE WILL FIND ITS WAY – THE BEST OF

(UNISEX)

House legend's eclectic bag

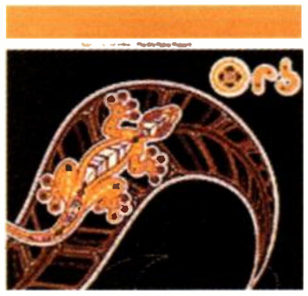
In the producer-orientated world of dance music, few vocalists warrant a 'Best Of' of their own.

The Ohio-born, gospel-trained Robert Owens is different. Not only was he one half of Chicago house pioneers Fingers Inc but, subsequently, he's made some discerning choices, appearing on tracks by producers as diverse as Frankie Knuckles and Photek, while developing his own solo material, label and DJ career.

Consequently, this collection is full of surprises. The anthems which established him as the Haç's answer to Al Green still sound revolutionary, while mantras like 'Tears' and 'I'll Be Your Friend' offer a perfect contrast between bubbling synth weirdness and Owens' agile, heart-on-sleeve vocals. House music's most incendiary voice, it seems, still has a lot to give.

7

Tony Naylor



THE ORB

AUNTIE AUBREY'S EXCURSIONS BEYOND THE CALL OF DUTY PART 2 (DEVIANT)

Orb remixes. Not bad

The recent chill-out boom has done little to change The Orb's marginal status, and nor is this rum collection likely to. They may have been the mid-point between Tangerine Dream and Lemon Jelly, but who's going to be lured in by the prospect of an ambient Cranberries overhaul?

Versions of The KLF's '3am Eternal' and Primal Scream's 'Higher Than The Sun' are enticing, but the Robbie Williams collaboration is beyond a joke. And that's the problem: mainman Dr Alex Paterson seems determined to sabotage his majestic soundscapes with his penchant for irritating humour.

While something of a period piece, this record isn't all incompatible with contemporary chilling. Synth pulses echoing into a dubbed-out infinity don't really go out of date.

6

Olly Thomas

ABRAHAM

BLUE FOR THE MOST

(JBO/V2)

Not awfully promising debut

As Robbie Williams doubtless mused while reaching for Nicole Kidman's phone number, if you're going for a musical collaboration, you might as well think big. Abraham – essentially lone singer-songwriter Rachel Cuming – didn't. Instead, for her debut studio album she got Hefner's Lee Jones as her producer, songwriting partner and co-conspirator.

This dubious pairing manages to produce a few surprises. There's mild beat experimentation in the sonic pulses of 'City For Us', while 'Heather' features popping submarine sonar and shards of jagged guitar.

The rest is mainly subdued trip-hop or bog-standard singer-songwriter fare. Given the Eminem treatment this could join Dido's 'No Angel' on the nation's coffee tables. But untold riches and Brit Awards aside, that's hardly a recommendation.

5

Jim Alexander

Brandy
FULL MOON

BRANDY

FULL MOON (EASTWEST/ATLANTIC)

Very long album from ex-*Moesha* diva

At the ripe old age of 23, there's little Brandy Norwood hasn't achieved. But nine years into her career as a sugary teen diva, the photogenic warbler from Mississippi appears to be experiencing a premature mid-life crisis.

In the four years since her last LP, urban pop has altered radically, but such innovations seem to have gone unheard in the think-tank which engineered this velvet-lined bucket of slush. Only producer Rodney Jerkins emerges with credibility intact; his chief contribution, 'What About Us?', is a slippery, twitching slab of computer funk that thrusts Brandy fleetingly into the 21st century.

Brandy herself is on fine form though, purring pillow talk and murmuring sweet nothings to anyone insane enough to listen. Now she loves him, now she doesn't. Really, it's too much.

4

Piers Martin

PHOTOGRAPHY ANDY WILLSHER

WRH

THE NEW MUSICAL EXPRESS NME CRITICS SINGLES

ALL SINGLES REVIEWED ARE RELEASED MONDAY MARCH 11, 2002. REVIEWED BY TED KESSLER, JOHN MULVEY, VICTORIA SEGAL & PETER ROBINSON

SUM 41

MOTIVATION (MERCURY)

North American punk as practised by Sum 41 (yes, Toronto counts) isn't about anything. Like chat shows or cola, it's simply a format that performs well in the marketplace if you stick to the formula, and Sum 41 know that formula. It's why their album's called 'All Killer No Filler' – they're guaranteeing that every track has that punk oomph, the Green Day singalong chorus. It's smart marketing masquerading as dumb rock'n'roll. 'Motivation', the third soundalike from 'All Killer...', keeps the fanbase happy as they power ever upwards. They may have the punk hooks and the punk looks, but Sum 41 have the dead-eyed gaze of young executives. The arena tours beckon. ***(TK)***

SUM 41
MOTivation

LOSTPROPHETS

THE FAKE SOUND OF PROGRESS

(VISIBLE NOISE)

A cruelly apt title, since these immaculately-groomed show ponies of British nu-metal sound rather like hairy old Faith No More after a particularly heavy night of macho turmoil and turd-polishing. What's more, it's hard to greet the new dawn when a band choose faithful covers of INXS and Duran Duran songs as B-sides. Still, veterans of the *NME* Carling Tour may recall that 'The Fake Sound Of Progress' is the one where all of Lostprophets' spasms, contortions and fancy futuristic effects come into closest contact with a tune. Weirdly impressive; but after being bludgeoned over the head with a very shiny stick to an irregular time signature, anyone's likely to see stars. ***(JM)***

lostprophets
thefakesoundofprogress

SINGLE OF THE WEEK

MASSIVE ATTACK AND MOS DEF

I AGAINST I (MELANKOLIC)

The **Attack return** after **a** four-year absence, minus Mushroom but with **a** one-off **collaboration with** Mos **Def that's darker than the Gobi Desert at night and heavier than five** lunchtime courses at **La Gavroche. Despite** how forbidding that **sounds, there's a rhythmic spring in the step of 'I Against I' that keeps this fresh, clean, modern and vital – it's pretty much the most** perfectly **shaded** piece **of electro hip-hop heard in these parts for aeons. We will now** be scanning the **horizon excitedly for the first call of their** soon-to-come **fourth album. We sense** something mighty in the offing... ***(TK)***

MASSIVE ATTACK AND MOS DEF
I AGAINST I

THE MARS VOLTA/ THE APES/LES SAVY FAV

TOUR SINGLE (SOUTHERN)

Since At The Drive-In collapsed under the weight of their consciences, we've been waiting for this – the return of flailing and indignant frontmen Cedric and Omar as The Mars Volta. They're the highlight of this terrific tour EP, a showcase for the American scene's art-core extremists. 'Cut That City' is two minutes of forbidding ambience followed by a lot of yelps and prog angles, suggesting anthems are terribly *passé* in the Volta camp. It's sensational. The Apes, meanwhile, make like The Stooges in a septic tank, while Les Savy Fav observe, *"We won't let common sense get in the way"*. Good attitude. ***(JM)***

SAVY FAV
THE APES

BJORK

COCOON (ONE LITTLE INDIAN)

A paean to post-coital cuddling under a 20-tog duvet, from Björk's finest album, 'Vespertine'. 'Cocoon' isn't the most obvious pop single, an intimate reverie set to abstract laptop tones and rhythms that suggest her bedbugs are rebelling. And there may be a little too much information here for cloistered emo boys, particularly when Björk wakes up in her lover's arms and exclaims, *"Gorgeousness: he's still inside me!!!"* (the exclamation marks are on the lyric sheet) with frankly orgasmic zeal. But for the rest of us, we can marvel at how the avant-garde and the swooning confessional can be so gracefully reconciled. And, for that matter, how Björk can be such a romantic after relationships with Goldie and Tricky. Remarkable. ***(JM)***

SHAGGY & ALI G

ME JULIE (UNIVERSAL)

It's hard to imagine that Shaggy needs the money, so you can only assume that he found this pitiful novelty record amusing. In which case Mr Boombastic clearly needs to work on his sense of humour or the laydeez will be gone, gone, gone. As for Sacha Baron Cohen, the secret of being an irritating comedy figure is knowing when to stop – about two years ago would have been sensible. Not so much 'aiiii' as 'argh', 'Me Julie' – a tribute to Mr G's mythical girlfriend – is a lumpen dancehall growl that rhymes *"Julie"* with *"goolies"* and proves SBC couldn't rap if his credibility depended on it. Start planning your excuses, Shaggy. 'It Wasn't Me' just won't cut it this time. ***(VS)***

SHAGGY
and
ALI G
Julie

DESAPARECIDOS

WHAT'S NEW FOR FALL (WICHITA)

In *Angst* recently, someone wondered when emo bands would write about the war – as likely as an emo boy meeting a woman who wouldn't *break his noble heart into a million bloodied pieces*, surely. But here's the debut by Desaparecidos, and here's Conor Oberst singing *"I don't want to be ashamed to be American"*, and reflecting on how cities can be bombed out of existence. That's track two. Track one of 'What's New For Fall' is, reassuringly, about how fickle girls are, and resembles Oberst's excellent country band, Bright Eyes, being torn to shreds by tearful Pixies punks. Oh, the slightly sexist anguish. ***(JM)***

Desaparecidos
What's New For Fall

ALICIA KEYS

A WOMAN'S WORTH (J RECORDS)

At just 20 years old, Alicia Keys' potential knows no limits, because her present form is so far ahead of the soul power pack. Here her voice lifts off from a simple electric piano riff, soars around Venus and plummets back to earth with a simple message. That message is, treat the women in your life well, men, because you underestimate them at your peril. It's undeniably good advice, but probably not something that will ever concern Keys. Her glittering value is packaged and racked throughout the Western hemisphere for all to see. One album and a couple of singles into her career and she's already at the pinnacle. Where to from here? ***(TK)***

ALICIA KEYS
A WOMAN'S WORTH

SIMIAN

MR CROW (SOURCE)

Sure, the only way the drowsily psychedelic Simian are going to set the world alight is by smoking in bed, but still, 'Mr Crow' is loveably twee. Sprouting like a Sgt Pepper moustache, this 'traditional song' is overgrown with flowery vocals, fey harmonies and a creeping sense of nursery rhyme menace. The other five tracks sound like Elliott Smith being melted down for parts ('Something New') or scarily like The Beatles' 'Being For The Benefit Of Mr Kite' ('Societa') – but if it's all slightly pointless, it's also rather nice. They've got a bike. You can ride it if you like. But on this evidence, you won't want to go anywhere fast. ***(VS)***

311

I'LL BE HERE AWHILE (MUSIC FOR NATIONS)

Unfortunately, as No Doubt have acknowledged the fact that songs don't necessarily need to come equipped with ill-advised 'ska' noodlings, so the newly homeless ska noodling has taken shelter with this lot. These multi-million selling (NB: so is Celine Dion) Californians have an Incubus support slot under their belts, a hilariously tuneless singer in the shape of Nick Hexum, and, with 'I'll Be Here Awhile', a single bearing all the musical charisma of The Spin Doctors and Dave Matthews. Someone please call 311. Tell them they just got shot down. ***(PR)***

311
i'll be here awhile

HEATHER NOVA

VIRUS OF THE MIND (V2)

"All my life I have felt like I don't fit in," complains Nova on the press release. "People will always judge you if you're out of sync with society." Her 'Virus Of The Mind', then, is not something worth singing about – like bovine spongiform encephalitis, say. No, it diagnoses the eternal struggle of the singer-songwriter: how can she settle for a normal life when that pesky 'virus' compels her to make mildly kooky mainstream rock in the style of Sheryl Crow? *NME* recommends shiatsu and The Mars Volta. That should sort it out. ***(JM)***

heather nova virus of the mind

IRON MAIDEN

RUN TO THE HILLS (EMI)

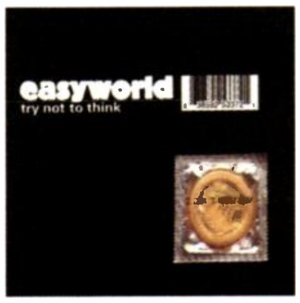
Sound advice from the Maiden, and certainly this reviewer always seeks the highest possible ground when any of their 'music' is aired. This reissue of their '80s poodle perm anthem underlines nu-metal's most endearing trait, ie that it isn't old metal. No amount of wankers sporting ironic Maiden T-shirts should warp the fact that IM's rotten oeuvre influenced some of the worst haircuts and dancing of all time. This is the record that made today's maths teachers and Tory MPs believe they were teenage rebels. Its re-release is bad, bad news for us all. ***(TK)***

IRON MAIDEN
Run To The Hills

EASYWORLD

TRY NOT TO THINK (JIVE)

From hell, via Eastbourne, come Easyworld, a trio for whom 'the new JJ72' has, hilariously, been used as a compliment in the past few months. In these gritty back-to-basics days of The Strokes and the Stripes, there is something proud and faintly insane about the over-produced indie schlock of 'Try Not To Think'. How quaint that Britain still harbours talentless Mansun fans whose ambition is so paralysing they believe their mediocrity can be transcended by histrionics and a picture of a condom on the sleeve. And how terribly, terribly wrong they are. ***(JM)***



WARREN STACEY

MY GIRL, MY GIRL (DEF SOUL UK)

Like Pandora's Box, *Popstars* represents an endless fund of hideous curses and creatures we will never drive from the world. Warren Stacey – the gospel one who wasn't allowed in Hear'Say because he was too able to sing – was certainly one of the less offensive hexes, however, and he now returns with a derivative R&B skitter that is still infinitely superior to 'Pure And Simple'. He knows how to treat that girl, too: *"When we're together I'll never disrespect her"*. Somewhere in a secret bunker, evil mastermind Craig David is throwing darts at Warren's picture. ***(VS)***

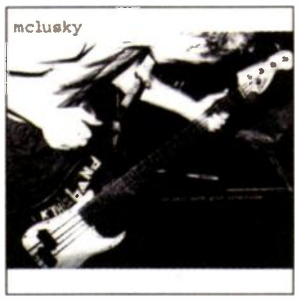
WARREN STACEY
MY GIRL, MY GIRL

MCLUSKY

TO HELL WITH GOOD INTENTIONS

(BEGGARS BANQUET)

'Recorder' Steve Albini might have left his fingerprints over this record, but it's Mclusky's mix of lunatic wit and sociopathic rage that takes the credit, reminiscent of Six By Seven at their most sardonic. *"We take more drugs than a touring funk band"*, announces the title track, and you're impressed; by the time you reach the demented shouts of *"Jimmy Connors!"* punctuating 'The Habit That Kicks Itself', you're in love. Probably not the healthiest idea, given this noise. ***(VS)***

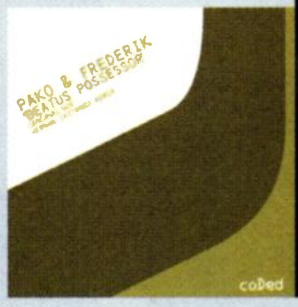


WORST SINGLE OF THE WEEK

PAKO & FREDERICK BEATUS POSSESSOR

(CODED)

What the ancients, in the days of Leftfield, briefly called Progressive Dub Techno. Obviously, only mad people would listen to this very Dutch record while sat at a desk, so here's a handy minute-by-minute guide for easy dancefloor reference. 1.34: Distant evil laugh. 2.40: Pako encounters chronic problems with cistern. 4.02: Small plane takes off. 5.32: Lee Perry jumps on mixing desk. 7.24: Slightly larger plane takes off. 8.23: Short burst of enemy raygun. 9.32: Man discovers secret of fire then is distracted by small bird. 10.33: Hurray! Another plane! 10.45: Evil laughing man returns triumphant. ***(JM)***



Lostprophets
thefakesoundofprogress

FUTURE OF ROCK?

LOST PROPHETS
The Fake Sound Of Progress
- Having won Best Metal Band at this year's NME Awards, Lost Prophets keep up the momentum with the release of this great track
- Mixing melody with the band's hard rockin' sensibilities, The Fake Sound Of Progress is taken from the stunning album of the same name
- Available on 2 CDs and limited 7", all formats contain exclusive new material

WHATEVER TURNS YOU ON
Virgin megastores

JEWEL

STANDING STILL (EAST WEST)

Given that a pop star need only read a newspaper to be considered a renaissance man, it's unlikely that Jewel – musician, charity worker, actress, *published poet* – is going to give Leonardo da Vinci a run for his money. Needless to say, this single is irredeemably drippy, a log-cabin strum that's forced 'Time After Time' into a conversation about personal growth. Somewhere, an Always Ultra ad exec has just found the music for his new campaign: *"Am I standing still?"* sings Jewel with earnest sincerity, as girls in white shorts go mountain climbing. ***(VS)***

Jewel
standing still

GRAND ORAL

LOVE THE TASTE (FIVE45)

For a new band, the London-based Grand Oral sound like they're very tired. That's what carrying the weight of early-'90s alt.rock on your shoulders does to you. Yet while the all-conquering Puddle Of Mudd have taken the post-grunge thing to town, dressing it up in cheap perfume and lace like a hillbilly mule, Grand Oral prefer to hole up with PJ Harvey producer John Parish for 'Yellow Girl', or lurk about with Dinosaur Jr and Sonic Youth obscurities on the charmingly titled 'Golden Shit'. Not the sound of now, nor the sound of then, but sound all the same. ***(VS)***

GRAND ORAL
love the taste ep

LUPINE HOWL

VAPORIZER (BEGGARS BANQUET)

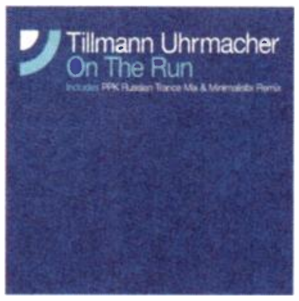
You say Lupine, we say Lumpen – ah, let's call the whole thing off. Is there anything more embarrassing than men of a certain age singing about *"being on a psychedelic trip"*, urging the listener to *"get on their stone"* and mentioning *"a new vibration"* along the way? The notion being that these are groovy men and you can have a groovy time with them. Not so. Despite all those years playing in Spiritualized, LH still don't sound like a band without J Pierce. Instead, they sound like a half-arsed, leather-bound Stereo MC's. All in all, not a roaring success. ***(TK)***

LUPINE
HOWL
VAPORIZER

TILLMAN UHRMACHER

ON THE RUN (DIRECTION)

Brilliant electro featuring the lyric *"On the run"*: 'Son Of A Gun' by JX. Half-arsed trance number with spurious 'Flawless'-style vocoder abuse and a bit that sounds like it's been nicked off Talk Talk, but which for legal reasons we must point out might not have been nicked at all, featuring the lyric *"On the run"*: 'On The Run' by Tillman Uhrmacher. Things aren't helped when the nearest this trance whizzkid will ever get to a squealing axe solo arrives mid-song. Except Tillman isn't a whizzkid at all, but a balding, grey-haired old man! Is Dave Pearce aware of this? ***(PR)***



TWELVES

THE WEEK'S HOTTEST WHITE LABELS REVIEWED BY TONY NAYLOR

THE FREELANCE HELLRAISER

A STROKE OF GENIUS

(WHITE)

From the Oxford Union to the Three Crowns (Bolton), the debate is the same: Bootlegs – still cool or so last September? If the garage door of fashion is coming down fast, however, 'A Stroke...' – Christine Aguilera's 'Genie In A Bottle' atop 'Hard To Explain', and, finally, in your shops now – rolls under it like Lee Majors in the dying seconds of a particularly tense episode of The Fall Guy. Think Debbie Gibson and Debbie Harry, The Breakfast Club and perfect '80s pop.

BIS

THE BIS FACTORY RECORDS TRIBUTE EP

(OSCARR)

Politically naive Scots pop tarts in great dance single shocker! You can't believe it. We can't believe it. Damn it, Bis are probably a bit confused too. But their transformation from irritating indie munchkins to gleaming robopop colossi is complete, with the arrival of 'The Bis Factory Records Tribute EP'.

Across four covers of Factory classics – Joy Division's 'Love Will Tear Us Apart', New Order's 'Hurt', ACR's 'Shack Up' and 'Section 25's 'A View From A Hill' – Bis kick like the proverbial mule, Manda Rin is reborn as a gloriously listless arthouse figure and synths squeak and shudder to truly seismic neu-electro effect. Next week: Kingmaker's new speed garage anthem.

PESHAY WITH CO-ORDINATE

U GOT ME BURNING

(CUBIK RECORDS)

Is that the right speed? Peshay and Co-Ordinate get busy with the disco loops and weird, wailing diva vocals. Addictive, potentially anthemic, once you get your head around it. Like Sneak meets Grooverider.

LUKE SLATER

NOTHING AT ALL

(MUTE)

The first salvo from Luke Slater's forthcoming electronic pop masterclass 'Alright On Top', 'Nothing At All' is a perfectly designed bullet-train of a tune, dropping and stop/starting in all the right places as The Aloof's Ricky Barrow unravels an effortlessly great vocal.

THEBOYLUCAS

THERE ARE GREAT MONSTERS GOING PAST (OUTPUT RECORDINGS)

A very limited seven-inch this time (complete with handmade sleeve), wherein theboylucas continues to do quietly sensational things with pianos, acoustic guitars and chattering machines. Wistful and melancholic, like a panning shot in a slow-moving European film.

MIDNIGHT MIKE

ROUND & AROUND

(FLESH RECORDS)

Deviancy and deliciously minimal house grooves as Sonovac's Mike Silver unveils Midnight Mike, a demonic alter ego whose debauched disco will rock many an unsuspecting dancefloor over the coming months. Like a rubber fetish party in late-'80s Detroit, file Midnight Mike somewhere between Miss Kittin and Derrick May.

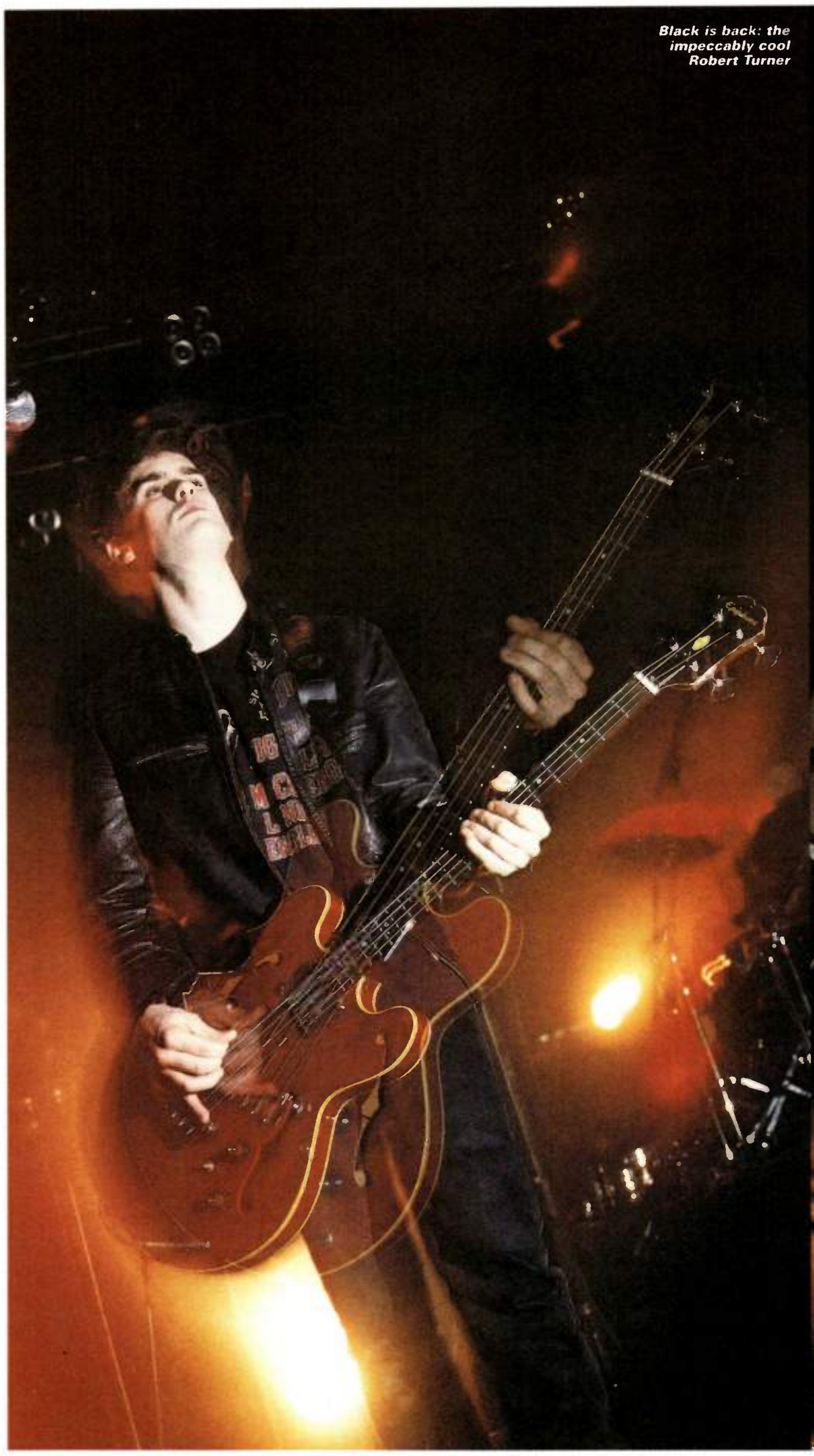
ESSENTIAL NEW SINGLE

GOMEZ
Shot Shot

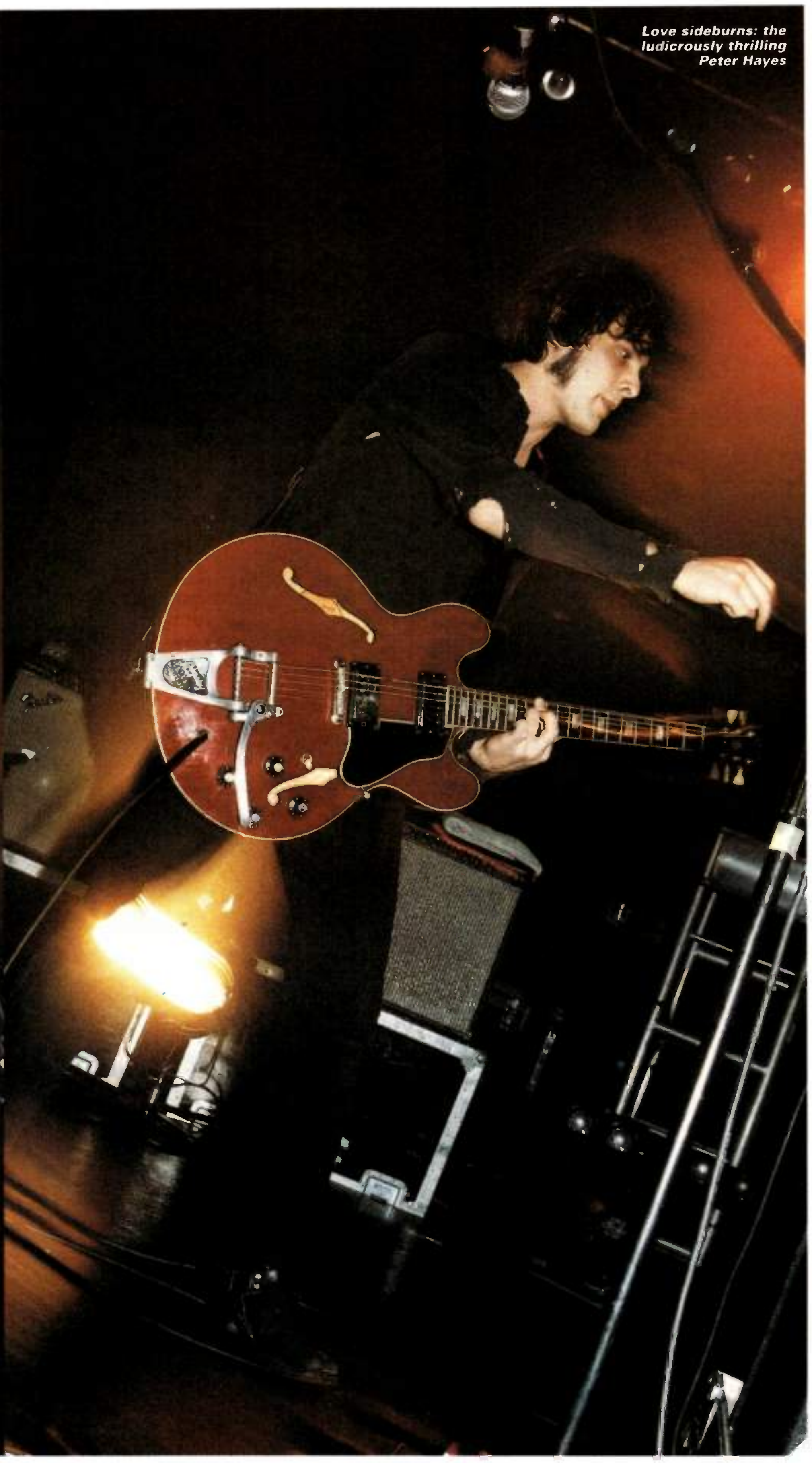
- This great new single is the first taster of their forthcoming new album, In Our Gun
- A slice of indefinable musical dexterity, available on 2 CDs and 7", all formats feature exclusive new tracks
- "A brilliant way for Gomez to announce their return" (NME)

WHATEVER TURNS YOU ON Virgin megastores

Gomez
Shot Shot



Black is back: the impeccably cool Robert Turner



Love sideburns: the ludicrously thrilling Peter Hayes

MOTORCYCLE SEXINESS

BLACK REBEL MOTORCYCLE CLUB

London WC2 Astoria

There was a time, back in the wastelands of nu-metal, when even Slipknot started to look quite attractive in certain lights. Surrounded by the kind of ill-attired, florid jocks who could only turn on a Foot Locker fetishist, they were grim rock days. Of course, thanks to The Strokes' adorable *savoir-faire* and the slightly deviant matching set of Jack and Meg White, sex is back on the musical agenda with a whip-handed vengeance. Now, with Black Rebel Motorcycle Club, a new dark *frisson* has been added to the menu.

Before anyone decides such issues 'trivialise the music', let's point out that it's got little to do with the way Robert Turner and Peter Hayes look (for the record, impeccably cool), and it certainly isn't recommended that all bands follow the example of dear old George Michael and dress up like the Michelin Man in the quest for sexual shock.

Instead, BRMC's feedback-spiked music is simply evidence of something that hasn't been sanitised, something uncontrolled and illicit, qualities which instantly makes it a good choice for consenting adults.

The obsessive guitar flicker of 'Love Burns', the ebb and surge of 'Awake' – these are songs with come-to-bed eyes, and if the music occasionally conveys gone-to-sleep wastedness instead, like the enervated crash of 'As Sure As The Sun', that just adds to their unpasteurised allure.

Despite what you might have heard, necrophilia is certainly not their kink. BRMC's influences are obvious and well-documented – it is faintly amazing that Alan McGee ended up with his Swedish showband and not this group – but the exact components of their immaculate dark-side synthesis become unimportant within five seconds of first song 'Red Eyes And Tears'. Like all bands that matter, they generate a thousand brilliant moments all of their own, those telling fragments that fuse into an exhilarating whole. The phrasing. The posture. The pauses. Even their hair is moody. They shouldn't have let support band The View back to add percussion and harmonica to the freak-out encore 'Salvation' – it's like watching the YMCA girl on *Pop Idol* – but over-generosity to fellow performers is hardly a fault.

Tonight, though, it's the nonchalant vocal-sharing on 'Whatever Happened To My Rock'N'Roll? (Punk Song)' that most vividly encapsulates the BRMC vocation. Turner dispatches the verses, Hayes spits out the chorus and it's ludicrously thrilling because the message is inescapable. BRMC are an entity, focused and complete. It doesn't matter who does what. It's that they do it at all that counts.

A sweet sensation, a simple chord, a new religion? If that's the doctrine Black Rebel Motorcycle Club follow, it's also the doctrine they spread.

Victoria Segal

PHOTOGRAPHY: ANDY WILLSHER

FAITH EVANS

London Hackney Ocean

In urban music circles, the live PA is a craft that requires a suspension of disbelief and great sleight-of-hand. Anyone can fall flat, no matter how hyped, the moment it dawns on an audience that the DAT machine is working overtime. To Faith Evans' immense credit, she circumvents modern R&B conventions tonight – on an MTV Base-promoted showcase – with presence, charm and a whole lotta emotion. While she might mainly be known as the estranged wife of the late Notorious BIG, in reality she's the First Lady of Puff Daddy's Bad Boy label, a fierce diva with seven years in the game.

Flanked by two fly-girl dancers and a female DJ, and attired in an expensively casual manner, the statuesque Evans hits the crowd with a heavenly voice straight outta church. Even with trademarked multi-layered echoes of herself on tape, she belts tune after tune with strength and determination.

The main battlefield here is love and relationships, as she receives great appreciation from a partisan crowd who seem to know every line, nuance and high note, even of a song from as far back as '95's 'You Used To Love Me'.

Although she'll be even better with a flesh-and-blood band, there are no quibbles when Faith displays her skills *a capella*. Consider barnstormers like the spooked-out 'Can't Believe' and the ghetto-red 'You Gets No Love' as well, among other underground hits, and this really was one for the memory banks. A true star, connections or no connections.

Dele Fadele

NO REST FOR THE WICKED!

Meg and Jack: red devilishly good

THE WHITE STRIPES/ THE BUFF MEDWAYS

London E1 93 Feet East

Tonight should have been a night off for Jack and Meg White. They could have caught a movie, or hung out with Meg's new friends, The Strokes. After all, they've barely stopped since they hit our shores last autumn. Last month, the Stripes slayed Australia on the Big Day Out tour then next week they're off to Europe. Yet, here they are – Meg smiling her little Mona Lisa smile as she psychically cues up her beats with her brother's guitar, Jack's entire body reverberating with the electricity in his riffs – thanking *us* for coming.

What brings them out – other their passion for playing – is their support act. The superb Buff Medways are the latest incarnation of former Thee Headcoat, artist and cultural irritant Billy Childish, long admired by Jack and anyone who knows anything about punk blues. Childish was going to paint live onstage during the Stripes' *Top Of The Pops* performance, but the dullards at *TOTP* wouldn't allow it.

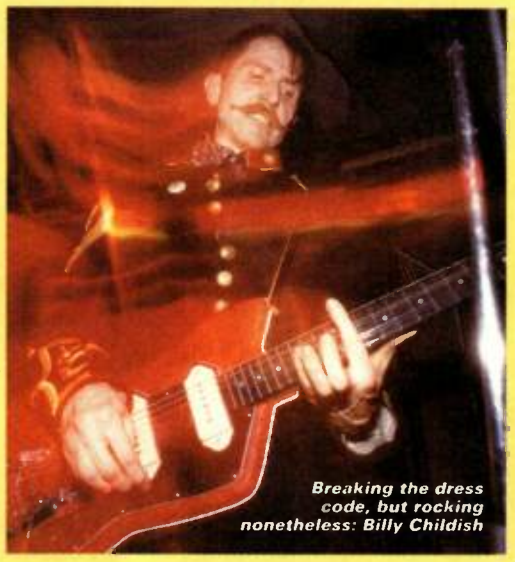
Dressed like Civil War combatants gone to seed, the three Medways crank out almost unbearably perfect early rock'n'roll – like their forthcoming single 'Troubled Mind' – to a stunned, then ecstatic reception.

If it's hard to imagine the Stripes having a night off, it's impossible to conceive of them having an off night. Tonight's colour is pure red; tonight's sound more hot-blooded than ever. Jack's in theatrical voice, tearing through the opening *troika* of 'Dead Leaves And The Dirty Ground', 'I Smell A Rat' and their new single 'Fell In Love With A Girl' in a deranged falsetto, barely wrapping his lips around the words. He takes the time to introduce Meg's vocals on 'Hotel Yorba', but the tsunami of sound coming out of the amps (and crowd) means that she can't be heard. There's little chat; just Jack assuring us he's not being big-headed when he sings 'Lord, Send Me An Angel', or slipping in references to nearby Whitechapel when they cover Screaming Lord Sutch's 'Jack The Ripper'.

Hits aside, the Stripes are at their most untouchable when unleashing a roiling, continuous blues – tonight 'Hello Operator' morphs into 'St James Infirmary Blues' with a bit of 'The Big Three Killed My Baby' dropped in, too. Jack's hands are a blur, coaxing demonic volumes from his guitars and organ *(Oo-er! – Ed)*. And after they stop, everything's a blur: sweat-blind, tinnitus-tinged.

If this is a night off, we fear for their public when they're next actually *working*.

Kitty Empire



Breaking the dress code, but rocking nonetheless: Billy Childish

CORNERSHOP

London King's Cross Scala

When Fatboy Slim remixed their joyous indie chugger 'Brimful Of Asha' in 1998, Cornershop found themselves in the strange position of being UK chart-toppers thanks to another artist's golden touch (and let's face it, it didn't even sound much like them).

Now it's finally time to see whether Tjinder Singh and co can build on that surprise success. They're back with a new album, 'Handcream For A Generation', and they've decided to gently dip their toes back in the water with this one-off 'happening'. Inside the Scala, a host of DJs warm up the crowd by playing an eclectic soundtrack against a backdrop of the band's favourite films. Outside, tickets are changing hands for upwards of £70, offering further evidence that there really is only one place to be tonight.

When the band appear, the sense of anticipation is matched by one of dread, given their notoriously unpredictable live reputation. But thankfully, they sound fantastic, even if their stage presence is virtually nil. They acknowledge this by giving the fans something else to look at – a constantly changing set of screens featuring Bollywood movies, belly dancers and, poignantly, footage of a still-intact World Trade Center during newie 'Staging The Plagueing Of The Raised Platform'.

They don't shy away from 'Brimful Of Asha', but following it up with the searing, nu-metal-dissing new single 'Lessons Learned From Rocky I To Rocky III' is an inspired move. It's a timely reminder that while their back catalogue contains many gems, with every new release they up the ante. And the heavenly 14-minute psychedelic wig-out 'Spectral Mornings' offers further proof that Cornershop have used their time away well, even if album guest star Noel Gallagher doesn't turn up to reprise his role.

But then Cornershop don't need anyone's help any more.

Alan Woodhouse

The 'Shopping news: Tjinder and co return

PHOTOGRAPHY: ROGER SARGENT/IAN BLACK

SIKTH

London Camden Underworld

Bristolian sextet SikTh look like flea-ridden squat scum who have wandered onstage on a glue-fuelled whim. And they sound like an implosion. It's as if they've been brought up by hideously cruel parents on a strict diet of horribly unlistenable atonal serious music – 'symphonies' comprised of car alarms and tortured rat squeals and shit like that. And have then tried to create a rock/rap hybrid from scratch. Without ever actually having heard any rap. Or rock. Ever. In doing so they have arrived at a sort of minimalist cacophony. And the horrible thing is – it works.

Could be that SikTh are about to rip metal a nu-asshole, in much the way Napalm Death did back when dinosaurs roamed the earth. And that would be fun, wouldn't it? Too-bright white lights destroy the crowd's retinas. Music that teeters on the edge of madness destroys their minds. SikTh have two vocalists. One, a crusty called Mikee Goodman, gibbers. The other, Justin Hill, screeches. And a gang of slapheads with monikers like Dan and Mr Pin run around in the background making noise. Some of it vaguely rhythmical.

In short, they're either totally mad or utterly brilliant. Or both. Or taking the piss. Not that it really matters. Because the very fact of their strange and demented existence gives us yet another hefty cudgel with which to batter the appallingly unambitious 'nu-metal' scene into long overdue oblivion.

Steven Wells

NATIONAL BANDIT/ FAT TRUCKERS

Manchester Night & Day

Some cities are built on rock'n'roll; Sheffield, however, was built on clunky electronic punk. And National Bandit and Fat Truckers, the freaky sons of Cabaret Voltaire, are at the forefront of a new wave of Steel City crazies running amok with Korgs.

Typically hard to pin down, National Bandit wouldn't look out of place in Jim O'Rourke's backing band but sound like The Sweet jamming with Add (N) To X. '808 In Da Place', featuring the FTs' Ben Rymer (vocally: Charlie Chuck meets Mark E Smith but a whole lot drunker), lapses into aimless art-lab noodling; but the bulk of their short, wiggly-waggly set fizzes with attitude and circuit-busting energy. Smiling sheepishly, JP Buckle conjures this glam grind from various kids' toys which, somehow, makes it even better.

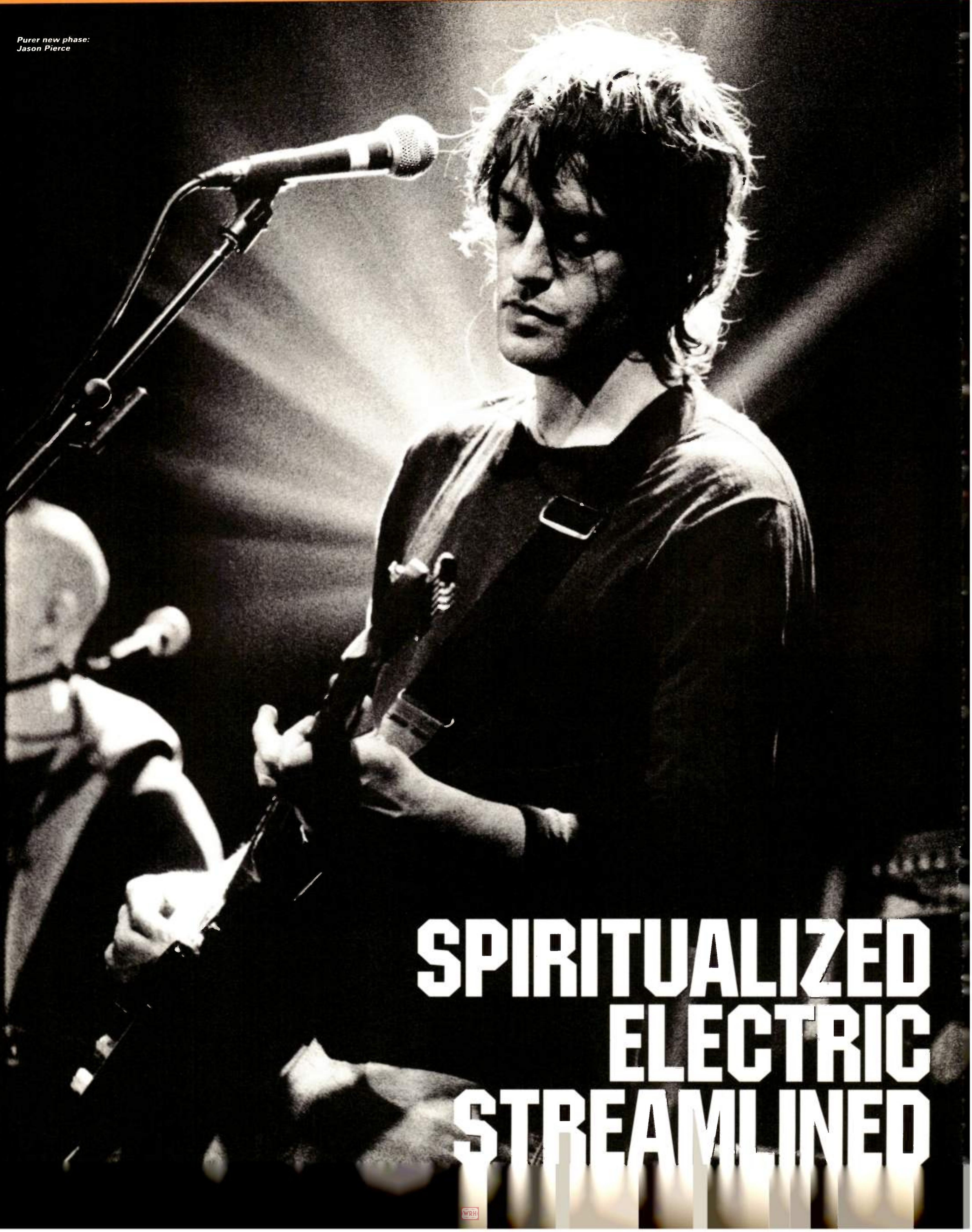
This is the avant-garde you can have a laugh with, and the five-strong Fat Truckers have got it down to a fine art. Like The Stooges with ancient humming keyboards, they trade in sharp, super-fuzzy riffs and odd slogans which, in the age of The Strokes and Fischerspooner, might just make them the coolest band on the planet.

Except that, luckily enough, the other band that Fat Truckers bring to mind – with their songs about multiplexes, their 'unique' dance moves and singer Mark Hudson's momentous sideburns – is Madness. There's the same sending-themselves-up surrealism, the same emphasis on making people dance and... erm, the same swaddling of pop sensibilities in sizzling motorik drone-funk ('Superbike') and calypso-reggae ('Down In Motion').

Funny, far-out and 100 per cent rockin', Fat Truckers get the crowd bouncing around like popcorn on a hotplate. Hitch a ride as soon as you can.

Tony Naylor

WRH



Purer new phase: Jason Pierce

SPIRITUALIZED ELECTRIC STREAMLINED

SPIRITUALIZED

Oslo Rockerfeller

There is such a thing as over-ambition, and recently Spiritualized seem to have been intent on proving it. Last year's 'Let It Come Down' might have been an album of extraordinary scope, but there was also a sense that it lacked the rock'n'roll vitality that made them so exciting in the first place. This was certainly true of their last UK tour, where a huge brass section only served to weigh down and over-complicate music that should have been able to fly.

All of which leads us to tonight's gig at the Rockerfeller venue in Oslo. Like everything else in this compact and wealthy city, it's a functional and not particularly riotous place – creating a subdued atmosphere that's mirrored by its 1,500 clientele. It's a shame because this evening Spiritualized are far edgier than they've been for a while.

A week ago in Athens, the band played their last gig for the foreseeable future with a brass section. As Jason Pierce explains elsewhere on this page the idea was just "to shake things up a bit". There's also a sense that he realised Spiritualized were slowly trundling away from the essence of what they really are. This, then, is his attempt to redress the balance.

At 10.45pm, the band mooch onstage in their new streamlined formation and there's not a glint of brass in sight. Even long-serving saxophonist Ray Dickaty has been sent to Siberia (or to join Lupine Howl, whatever's the most painful). But at first it's difficult to tell the difference. They start with a swampy reading of 'Cop Shoot Cop'. 20 minutes later, they're still doing it, and we begin to wonder whether they've really got to the heart of the problem.

Things immediately improve when they snap out of this into the altogether more engaging 'Electricity'. Here we can finally hear the reasoning behind this latest reshuffle. It's raw and garagey, and you can hear the crackle of static on every downstroke on the guitar. Rather than being perplexed about which component of the song to focus on, it's suddenly obvious. It's all about the guitars, in much the same way Spacemen 3 were when they first started.

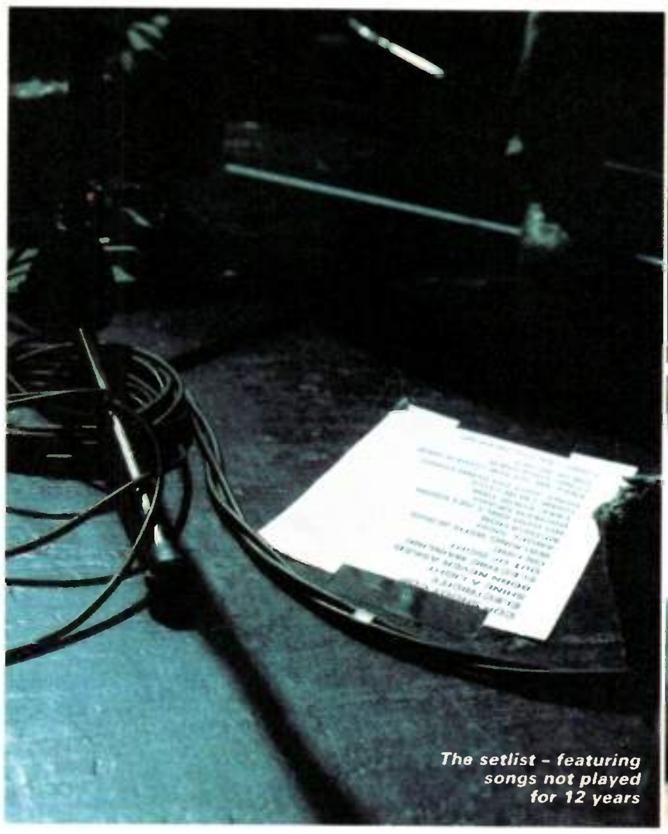
Having set this template, they stick to it for the rest of the set. 'Shine A Light' really soars, while newer songs like 'Out Of Sight' and 'On Fire' reveal a directness that isn't always apparent on their recorded counterparts.

It's the sheer volume of the band's attack that really takes the breath away. 'Walking With Jesus' is dispatched in a howl of high-voltage hiss, while 'Angel Sigh' (a song they haven't played live since their first gigs at London's LSE in 1990) just *vibrates* under the intensity of the assault. Not that you'd know it from the crowd's polite but uninvolved response. At times, it's as if all the band's energy is being sucked into a huge black hole.

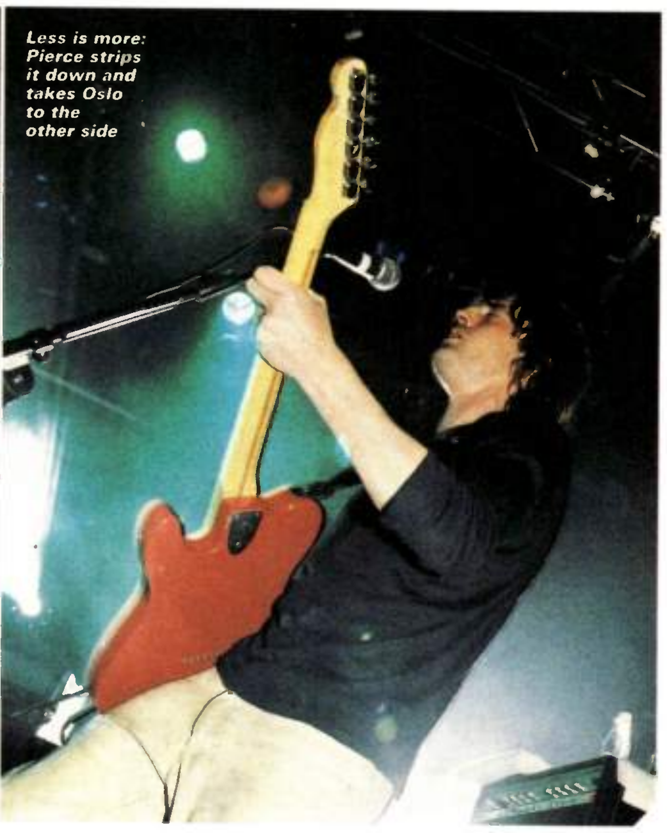
This lack of response only seems to inspire them still further. By the time we get to the encore, two-and-a-half hours in, the white light flooding from the stage is more than matched by the white heat of the music. The old Spacemen 3 classic 'Take Me To The Other Side' is whipped through at pace, followed by a taut 'Come Together' and an extremely rare outing for 'These Blues' from the 'Pure Phase' LP. They end with a towering rendition of 'Lord Can You Hear Me?', before slipping imperceptibly back into the shadows.

For a group brought up on the visceral sounds of The Stooges and The Cramps, tonight is a reaffirmation of everything they stand for. Just when you thought the Spaceman might be plummeting back to earth, he's restarted his ascent. When it comes to rock'n'roll music, there's still no-one who does it better.

James Oldham



The setlist – featuring songs not played for 12 years

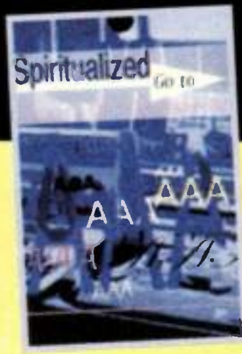


Less is more: Pierce strips it down and takes Oslo to the other side

BACKSTAGE WITH...

JASON PIERCE, SPIRITUALIZED

Jason Pierce: "Things are a lot leaner and rawer now. Change is good."



***NME*: A week ago in Athens you did your last show with the horn section. Why the change?**

Jason Pierce: "It was basically to shake the thing up a bit, to get back to the core of the excitement in the song. There's a kind of safety in numbers with a brass section. Without the horns it puts pressure back on everyone else to find a way to play the songs. It doesn't make the sound any smaller. The volume of music is the same, it just means the guitars get louder. The component parts get bigger."

Do you think it changes the emphasis as well, bringing things back on a more rock'n'roll footing?

"It's so rock'n'roll. It was kind of rock'n'roll before, but there was so much of this free jazz thrown in as well. That's still there, but things are a lot leaner and rawer now. Change is good.

"Most people just go through the motions. Here's the guitar solo, here's how it appeared on the record. Everybody knows that doesn't work, otherwise every big band on every ferry in the world would be absolutely fantastic. It's not about playing the notes. It's not about being some dumb cabaret band."

How about the idea of emphasising the idea of Spiritualized as a *band*?

"It's always been a band. Part of the reason in having a horn section in the first place was, maybe, this romantic idea of being like the Duke Ellington band or the Charles Mingus band on the road. It's a lot of people sat on the bus and because of that you get a lot of information and a lot of music.

"Some American journalist was recently asked to sum us up in three words and he said, 'Stooges for airports', I thought that was the coolest thing. Everything I do is still rooted in the same stuff from the first Spacemen album – Beefheart and The Staple Singers. The idea has just been to take that further out each time. The changes within what we do – especially live – are very gradual. I think when people suddenly do these huge U-turns and make a dance record or a drum'n'bass record, it smacks of insincerity. Like, 'Why wasn't this a part of your music before?'"

Have you been writing on the road?

"Not really. I only get the odd line. I remember 'Stop Your Crying' was written on tour. Well, the line *"nothing hurts you like the pain of someone you love"* anyway, and you know that's the start of something. Odd ideas get thrown down onto tape. We have made some recordings recently as well. We recorded five songs a while back, but it's more about documentation than anything else. One piece ('Amazing Grace') has already been released, but it doesn't really indicate what the other four are like."

What are you excited about musically at the moment?

"I like The White Stripes. I think all the bands in their slipstream will shake things up and make things exciting again. When I started music I was armed with a Stooges record and a Cramps record, and if there's one thing you learn from that it's how easy it is to make music. It's not about talent or how long you study the guitar, it's about primitivism. It's about picking up a guitar, putting it around your neck and just making this noise. That's always a good place to start.

"It seems to be that there's more people making music solely for the excitement of it. Most people don't make music for that reason, they make it because they want to be in a successful band. Or *(grimaces)*.they want to make music that people like."

PHOTOGRAPHY: ANDY WILLSHER

Gawd bless 'em: tinkling on the old joanna...

...having a right old knees-up...

...and, erm, scaring the shit out of the Trail Of Dead fans

ON THE ROAD

CLINIC

THE SCOUSE SOUND SURGEONS RETURNED TO LIVE WORK AT THEIR RECENT **NME** CARLING SHOW AT LONDON WC2 ASTORIA. BUT WHAT'S WITH THE PEARLY KING OUTFITS?

CRASH BANG WALLOP, OOOF! What a picture! Four burly pearly kings Lambeth Walk onto the London Astoria stage in all their lovely-jubbly, three-for-a-pahnd, cor-blimey-me-old-china-gawd-bless-the-Krays East End finery. But where's their washboards? And what are these new-fangled musical contraptions they wield: the guitar, melodica and mangled Moog? And where's all the good-time music hall sing-alongs and heel-clicking, braces-thumbing dance troupes? These sinister krautpop-goes-*Exorcist* drones are more suited to being stalked around a haunted fairground than raising morale down the shelters. Try singing these songs during a black-out and people will be throwing themselves under buzz-bombs by the dozen. Where's their cheeky Cockernee joviality? In fact, come to think of it, where are their *faces*?

"It's a London celebration thing," explains Ade Blackburn, wry singer with Liverpool's Clinic, as he fixes his surgeon's mask on under his pearly cap backstage. "We thought we'd get into it spiritually."

"It's topical attire for the gig," adds drummer Carl Turney. "It's quite psychedelic as well, very surreal. It's definitely a Tommy Steele moment. We were gonna have fake rooftops onstage and we were gonna pop out of chimneys."

Clinic – the smiling slaughterers. When they sing *"come into our room"*, over the electro-piano plinks of tonight's opener of the same name (a song impossible to listen to without picturing Linda Blair hissing, "Your mother sucks Can in hell!"), they do it with a lingering lick of the lips. When their ragged surf twangles evoke scenes of sepia Tarantino, it's always the split second before the entire bar turns into vampires. They make jittery ants-under-the-skin pop music for people on the edge of a psychotic breakdown to listen to while they work out how to get an entire severed arm down their plughole. They're masked marauders of nerve-jangling psychobilly teetering at the point between black comedy and body-bags and – having dressed as masked doctors, masked Red Indians and masked Beatles circa 'Sgt Pepper's…' over the course of the last four years – they're also the krautrock Slipknot.

"There's definitely our humour there," Carl agrees, "so yeah, I suppose that's a good comparison. A humourous disguise is better than four ugly blokes on a stage."

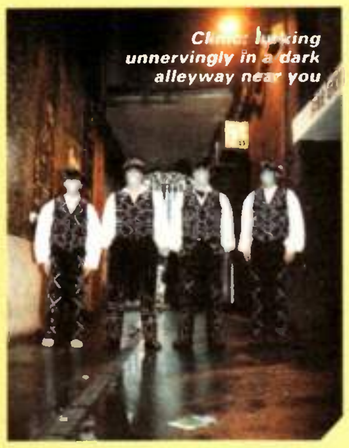
"I like anyone that makes the effort," says Ade. "There's so many ordinary bands like Coldplay about, that to have something visually that wakes people up has got to be a good thing. The more you can keep an intrigue or mystery to it, the better. Although people might want to know what a certain lyric is or what we look like behind the masks, ultimately it'll take away from it. Once you've seen it it's gone."

Carl nods: "Like a magician revealing his tricks."

Last year, Clinic's dark magic slowly spellbound the world. Their debut album (not counting an early EPs compilation in 1999) 'Internal Wrangler' was a cult hit thanks to the single 'The Second Line' being used on a jeans ad and Radiohead announcing that Clinic were their New Favourite Band ("Some of the music they'd been listening to was the same stuff that'd influenced us," says Ade. "They had their own take on experimenting, just as we have, so we had that attitude in common"). As Radiohead's support act they spent much of the year giving Japan and America a deep seated fear of major surgery, while this short UK tour has already seen two fans in Leeds go as demented as Björk at a Pushy Journalists' convention.

"They had to be dragged out of the venue screaming, trying to grab T-shirts all the way," Carl recalls. "They were insane."

And now here they are at the *NME* Carling Shows, dressed as serial-killing Cockneys and touting a sparser, spookier and thoroughly more evil second album, 'Walking With Thee'. Like Hannibal Lecter to 'Internal Wrangler''s Ed Gein, it's a more considered, charming and approachable record and all the creepier for it: full of catchy, distorted pop ditties about twisted taxidermists, borderline psychotics and, er, pet eunuchs (all the rage among the Liverpool psycho set, one assumes). It's The Shangri-Las on extremely bad acid and tonight, sweetened with old favourites 'The Second Line' and '2/4', it gets sprayed into the Astoria's air conditioning, infiltrates every ear canal in the house and eats the brains of unwitting Trail Of Dead fans.



Clinic: lurking unnervingly in a dark alleyway near you

The masks, mumbled lyrics and comedy costumes can occasionally make the whole thing feel like an end-of-term cabaret show at the special school (theme: Jack The Ripper). But when 'Walking With Thee' creeps out like Ladytron murdering 'The Israelites' and 'Mr Moonlight' gets all deep down'n'sleazy with Gorillaz's melodica player while The Bluetones watch through a slot clutching a handful of sweaty 50p pieces, it's clear that Clinic have outrun the Velvet Underground comparisons that have dogged them since birth and are finally blazing their own blood-sticky trail.

But are Clinic *really* as sinister as they sound? Do they, for instance, have an infra-red telescope trained constantly on their neighbours' bedroom windows?

"No. It's more internalised rather than sinister," says Ade. "The outlet for that is in the music rather than in the neighbours. It's just this nagging, nervous energy; that's what seems to be in our personalities. We're not violently sinister but there's an underlying psychotic side to each of us."

Underneath the arches, something *slithers*.

Mark Beaumont

> "We were gonna have fake rooftops onstage and pop out of chimneys"

PHOTOGRAPHY TINA KORHONEN/STEVE LAZARIDES

COMMONWEALTH
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RELEASED 11/03/02
INCLUDES OD MIX OF ANTHEM AND WHA GWAAN
UK HIP HOP AT ITS BEST
CHAMPIONED BY TIM WESTWOOD ON RADIO 1
edel blacklist

WRH

SJM Concerts presents

SJM Concerts by arrangement with Helter Skelter present

THE CORAL

plus special guests Leaves
& HOKEN CLONES (14th-19th) THE ZUTONS (20th & 21st)
THE BANDITS (23rd & 24th)

April

Sun	14	**LEICESTER PRINCESS CHARLOTTE** 0116 255 3956
Mon	15	**NORWICH WATERFRONT** 01603 508 050
Tue	16	**EXETER CAVERN CLUB** 01392 425 309
Wed	17	**LONDON DINGWALLS** 020 7403 3331 / 020 7734 8932
Fri	19	**LEEDS COCKPIT** 0113 245 5570
Sat	20	**LIVERPOOL UNIVERSITY** 0151 256 5555
Sun	21	**NEWCASTLE NORTHUMBRIA UNI** 0191 233 0444
Tue	23	**ABERDEEN LAVA** 0141 339 8383
Wed	24	**EDINBURGH LIQUID ROOMS** 0141 339 8383

24hr cc hotline 0871 2200 260 or buy online @ www.gigsandtours.com
Skeleton Key ep released 1st April www.thecoral.co.uk

SJM Concerts by arrangement with The Agency present

IDLEWILD

plus special guests

March

SOLD OUT	7	**GLASGOW** Arts School	
SOLD OUT	0	**BIRMINGHAM** Academy 2	
SOLD OUT	1	**MANCHESTER** Rock World	
SOLD OUT	2	**LONDON** Kings College	
April			
Thu	18	**PORTSMOUTH** Pyramid	023 9235 8608
Fri	19	**LEICESTER** De Monfort University	0115 919 9192
Sat	20	**LONDON** Astoria	020 7771 2000 / 020 7403 3331
Mon	22	**NORWICH** Waterfront	01603 508 050
Tue	23	**EXETER** University Lemon Grove	0871 2200 260
Wed	24	**BRISTOL** University	0870 444 4400
Fri	26	**WOLVERHAMPTON** Wulfrun	01902 552 121
Sun	28	**LEEDS** Met University	0113 244 4600
Mon	29	**WARRINGTON** Parr Hall	01925 442 345
Tue	30	**CAMBRIDGE** Junction	01223 511 511
May			
Thu	02	**NEWCASTLE** University	0191 261 2606
Fri	03	DF Concerts Present **EDINBURGH** Queens Hall	0141 339 8383

Tickets £11 / £12.50 London (subject to booking fee)
24hr cc hotline 0871 2200 260 or buy online @ www.gigsandtours.com
New single "You Held The World In Your Arms" out 15th April on Parlophone
www.idlewild.co.uk

SJM Concerts by arrangement with Asgard present

RYAN ADAMS
& THE SWEETHEART REVOLUTION

plus special guests

Sunday 7th April
MANCHESTER APOLLO
0161 242 2560 / 0161 832 1111

Tuesd SOLD OUT & Wednesday 10th April
LONDON BRIXTON ACADEMY
0870 771 2000 / 020 7403 3331 / 020 7734 8932 / 020 7344 4040

Tickets £16 / £18.50 London (subject to booking fee)
24hr cc hotline 0871 2200 260
or buy online @ www.gigsandtours.com
New album 'Gold' available now

SJM Concerts by arrangement with 13 Artists present

the bluetones

plus guests easyworld

www.superiorqualityrecordings.co.uk

March 2002

06	**LONDON** Forum	020 7344 4444 / 020 7734 8932
07	**WOLVERHAMPTON** Wulfrun	01902 552 121
09	**OXFORD** Brookes University	01865 741 1111
10	**NEWCASTLE** University	0191 261 2606
11	**LEEDS** Met University	0113 244 4600
13	**SOUTHAMPTON** University	023 8059 5213
14	**EXETER** Lemon Grove	0871 2200 260
15	**BRISTOL** Anson Rooms	0870 444 4400
17	**NORTHAMPTON** Roadmenders	01604 604 222
18	**LANCASTER** Sugarhouse	01772 654 000
19	**EDINBURGH** Liquid Rooms	0131 220 3234

Tickets £11.50adv. / London £14adv. (subject to booking fee)
24hr cc hotline 0871 2200 260 or buy online www.gigsandtours.com
www.bluetones.co.uk

SJM Concerts present

weezer

plus guests
Remy Zero

March
Tue 19 **MANCHESTER APOLLO**
0161 242 2560 / 0161 832 1111
DF Concerts present
SOLD OUT **GLASGOW BARROWLANDS**
SOLD OUT **BIRMINGHAM ACADEMY**
SOLD OUT **SOUTHAMPTON GUILDHALL***
SOLD OUT **LONDON BRIXTON ACADEMY***

Tickets £13.50adv / £18.50adv London (subject to booking fee)
24hr cc hotline 0871 2200 260 Buy online @ www.gigsandtours.com
Rescheduled dates - *Original tickets still valid

SJM Concerts, DMP and Regular Music Presents

the miles hunt club

plus guests

April

Wed	03	**BIRMINGHAM ACADEMY 2**	0870 771 2000
Thu	04	**LONDON DINGWALLS**	0207 267 1577
Fri	05	**DERBY VICTORIA**	0115 912 9000
Sun	07	**BLACKBURN NORTH**	01254 682670
Mon	08	**EDINBURGH LA BELLE ANGELE**	0870 90 33 444
Tue	09	**MANCHESTER UNIVERSITY**	0161 832 1111

All Tickets subject to booking fee. Buy online: wwww.gigsandtours.com
The debut single "Everything Is Not Okay" released on Eagle Records on 25th March taken from the album "The Miles Hunt Club" released on 8th April'

SJM Concerts by arrangement with The Agency

senser

original Stacked Up line up plus THE KENNEDY SOUNDTRACK

FRIDAY 22 MARCH
MANCHESTER UNIVERSITY 0161 832 1111
SATURDAY 23 MARCH
LEEDS COCKPIT 0113 245 5570

Tickets £8adv (subject to booking fee)
24hr cc hotline 0871 2200 260 or buy online @ www.gigsandtours.com www.senser.co.uk

TiMO MAAS

plus special guests Starecase (live)
& Jean Jacques Smoothie

March

Wed	06	Birmingham Academy 2	0870 771 2000
Thu	07	Leeds Met University	0113 244 4600
Tue	12	Manchester Sankeys Soap	0161 832 1111
Wed	13	London Hanover Grand	020 7403 3331 / 020 7734 8932
Thu	14	Newcastle University	0191 261 2606

Doors 9pm-2am 24hr cc hotline 0871 2200 260
or buy online @ www.gigsandtours.com www.timomaas.com
The album 'Loud' featuring the single 'To Get Down' out 4th March
An SJM Concerts presentation by arrangement with ITB

P.O.D.

The Youth Of The Nation Tour

29/04	**MANCHESTER** Academy	0161 832 1111
30/04	**GLASGOW** Barrowlands	0141 339 8383
01/05	**BIRMINGHAM** Academy	0870 771 2000
02/05	**LONDON** Astoria	020 7771 2000 / 020 7403 3331

Tickets £10 / £12 London (subject to booking fee)
24hr cc hotline 0871 2200 260 or buy online @ www.gigsandtours.com
Album 'Satellite' out now on East West www.payableondeath.com
An SJM Concerts, Straight Music & CPL presentation by arrangement with Helter Skelter

SJM Concerts, Metropolis Music & Straight by arrangement with Helter Skelter present

seafood

plus guests crackout

March
08 **Chelmsford Army & Navy** 01245 354 155
09 **Tunbridge Wells Forum** 0871 2200 260
10 **Northampton Soundhaus** 01604 250 898
12 **Exeter Cavern Club** 01392 425 309
13 **Gloucester Guildhall** 01452 396 370 / 01452 505 089
14 **Southend Chinnery** 01702 460 440
15 **Derby Victoria Inn** 01332 740 091
16 **Aldershot West End Centre** 01252 330 040
18 **Wolverhampton Civic Hall** 01902 552 121
19 **Peterborough Metropolis Lounge** 01733 571 616
20 **Milton Keynes Zaks** 0870 060 0100
May
16 **London Electric Ballroom** 020 7403 3331 / 020 7734 8932

24hr cc hotline 0871 2200 260 or buy online @ www.gigsandtours.com
Seafood 'Western Battle' released on 7" & CD 18 March. The new album 'When Do We Start Fighting...' out now.
www.[illegible] www.seafood.uk.com

SJM Concerts by arrangement with Helter Skelter present

Fila Brazilia

plus special guests *Alpinestars* & Mr Craig

march

Sat	09	**Brighton Concorde 2**	01273 709 709
Sun	10	**Derby Old Institute**	0871 2200 260
Sun	17	**Sheffield Leadmill**	0845 300 4050
Thu	21	Metropolis Music present **Bristol Fleece**	0870 444 4400
Fri	22	**London Shepherds Bush Empire**	0870 771 2000
Sat	23	**Manchester Roadhouse**	0161 832 1111

24hr cc hotline 0871 2200 260 buy online @ www.gigsandtours.com
New album 'Jump Leads' out now www.23online.co.uk *London Only

SJM Concerts present

DOT ALLISON

Tue 12th March **OXFORD ZODIAC** 01865 420 042
Thu 14th March **LONDON 100 CLUB** 020 7403 3331 / 020 7734 8932
24hr cc hotline 0871 2200 260 or buy online @ www.gigsandtours.com
www.mantrarecordings.com

mantra

SOMETHING CORPORATE

Tuesday 19th March
LONDON DINGWALLS
020 7403 3331 / 020 7734 8932
24hr cc hotline 0871 2200 260
or buy online @ www.gigsandtours.com
www.somethingcorporate.com

drive-thru

24hr cc hotline 0871 2200 260 www.gigsandtours.com - exclusive live announcements and priority booking

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We Love.../POD present

BBC RADIO 1 97-99FM

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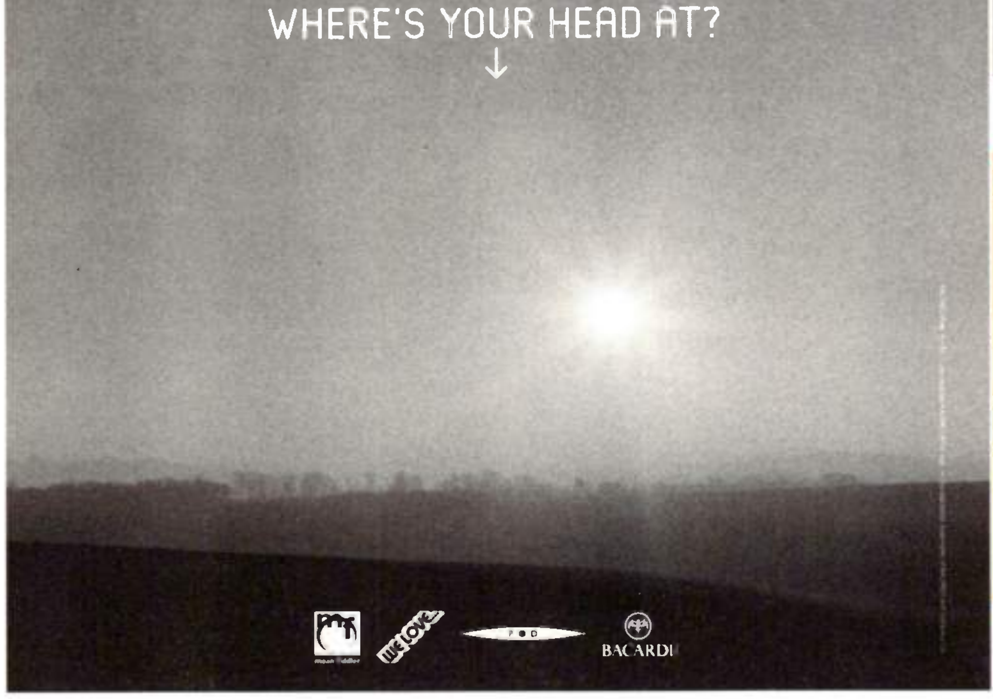
NR WINCHESTER, HAMPSHIRE, ENGLAND

BASEMENT JAXX
SO SOLID CREW

ZERO 7/OXIDE AND NEUTRINO/SOFT CELL
THE BETA BAND/ROOTS MANUVA
LAYO AND BUSHWACKA! – LIVE

SASHA/CARL COX/JOHN DIGWEED/PETE TONG
JEFF MILLS/ROGER SANCHEZ/LAURENT GARNIER
KRUDER AND DORFMEISTER
ERICK MORILLO/DARREN EMERSON/RICHIE HAWTIN
RONI SIZE/X-PRESS 2/SEB FONTAINE
GILLES PETERSON/STEVE LAWLER
STANTON WARRIORS/TIESTO
DJ MARKY (BRASIL)/RUI DA SILVA
ANDY C/FERGIE/DILLINJA AND LEMON D
SLAM/JUDGE JULES/JAZZANOVA
JON CARTER/LOTTIE/YOUSEF
OVER 100 MORE LIVE ACTS AND DJ'S TO BE ANNOUNCED...

WHERE'S YOUR HEAD AT?
↓



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BOOK ONLINE AT WWW.HOMELANDS.CO.UK AND WWW.TICKETMASTER.CO.UK. TICKETS ALSO AVAILABLE FROM HMV STORES, SELECTED VIRGIN, TOWER RECORDS AND WAITROSE STORES. ALL MEAN FIDDLER BOX OFFICES PLUS USUAL AGENTS NATIONWIDE. INFO LINE 020 8963 0940

MUZIK · Time Out London · THE FACE · THE END · Slinky · MOVEMENT · Retro · subliminal

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the garage

20/22 HIGHBURY CORNER LONDON N5

THUR 7TH MAR — £8ADV
CLEAR CHANNEL PRESENTS
PETE YORN

SAT 9TH MAR — DOORS 7PM — £6ADV
STRAIGHT PRESENTS
BEATSTEAKS
RIVER CITY HIGH
60 MILE SMILE

FRI 15TH MAR — DOORS 7PM — £9ADV
enslaved
+DECAPITATED

SAT 16TH MAR — £8.50ADV
Ikara Colt
+The Parkinsons
+The 80s Matchbox B-line Disaster

TUE 19TH MAR — PROBE PRESENTS — £6ADV
TRUMANS WATER
+PENTHOUSE
+I'M BEING GOOD

WED 20TH MAR — £8.50ADV
rival schools
+DEAD RELATIVE +THROAT

THUR 21ST MAR — £6ADV
{MIOCENE}
+THE KENNEDY SOUNDTRACK

FRI 22ND MAR — £7ADV
JIM'S SUPER STEREOWORLD
CHRIS T.T. + BRANSBY

SAT 23RD MAR — DOORS 5PM — £7ADV
VACANT STARE
+SIKTH +JANUS STARK +FONEY +IMPERIAL LEISURE

MON 25TH MAR — £8ADV
REMY ZERO

SAT 30TH MAR — DOORS 7PM — £8.50ADV
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THE FALL / ZEN GUERRILLA / RACHEL STAMP / GUANA BATZ / GALLON DRUNK

EVERY FRIDAY 11PM - 3AM
Satellite
ADMIT 2 FOR £2 EACH WITH THIS AD

EVERY SATURDAY 11PM - 3AM
Smitten
ADMIT 2 FOR £4 EACH WITH THIS AD

C/C 020 7344 0044 (24hrs) or book online at www.meanfiddler.com
Also from Stargreen 020 7734 8932, www.ticketmaster.co.uk and in person from Ticketmaster in selected Virgin, Tower Records and Waitrose stores plus usual agents (subject to booking fee). No booking fee when paying in cash from Astoria box office, Camden Ticketshop and all Mean Fiddler box offices. Info Line 020 8963 0940.
JOIN THE GARAGE MAILING LIST: garagelistings@yahoo.co.uk

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upstairs at the garage

20 - 22 HIGHBURY CORNER LONDON N5 - TELEPHONE 020 7607 1818

THUR 7TH MARCH — VOX 'N' ROLL PRESENTS — £5ADV
RICHARD HELL (SPOKEN WORD PERFORMANCE)

FRI 8TH MARCH — [illegible] PRESENTS — £5
HYPERDRIVER + DJS SIMON UNDERGROUND +ALEX B + DJ BROKEN YOLK

SAT 9TH MARCH — STRANGE FRUIT PRESENTS — £5
THE DUDLEY CORPORATION +FRAFF

FRI 15TH MARCH — [illegible] PRESENTS — £7
THE BLUBBERY HELL BELLIES

ALSO: VOX 'N' ROLL PRESENT AT THE [illegible] BAR — MARCH 6 — SALEENA SALIVA (FREE ADMISSION)
MARCH 12 — GUY VALENTINE OF BLONDIE (FREE ADM.)
UPSTAIRS AT THE GARAGE — MARCH 13 — BILL HICKS TRIBUTE EVENING £3

C/C 020 7344 0044 (24hrs) or book online at www.meanfiddler.com
[illegible]

VENUE LONDON

2A CLIFTON RISE NEW CROSS LONDON SE14
ONE STOP FROM LONDON BRIDGE BR
0208 692 4077 www.venue.cjb.net

Fri 8 Mar
THE CLONE ROSES
A TRIBUTE TO
stone roses
THE THIRD COMING

Fri 15 Mar
BLEACH
Blondie
TRIBUTE SHOW

Fri 22 MAR - OASIS TRIBUTE SHOW | Fri 5 APR - A TRIBUTE TO NIRVANA | Fri 12 APR - THE ROLLIN' STONED

ADM £6 (£3 WITH THIS AD BEFORE 9.30PM)

TICKETS AVAILABLE

TRAVIS
22nd March
FAITHLESS
23rd March
LAMB
5th April
RYAN ADAMS
9th April
JON SPENCER
11th April
IDLEWILD
20th April
MILLENCOLIN
28th April
GOMEZ
29th April
AND U WILL KNOW
TRAIL DEAD
1st May
NEW FOUND GLORY
2nd May
LAMBCHOP
7th May
BAD RELIGION
10th May
HUNDREAD REASONS
18th May
POWDERFINGER
24th & 25th May
OZZFEST
25th May
JIMMY EAT WORLD
1st June
SANTANA
9th June
OASIS
5th-6th July

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barfly®

barfly LONDON

info@barflyclub.com
49 Chalk Farm Road
Camden London NW1
Info 24hrs (020 7691 4246)

Wed 6th Mar *Olmeca present:*
Crashland
+ Last Man Standing
+ Casino (£5 adv)
Thu 7th Mar *NME On Night:*
The Vines
+ The Libertines
+ guests (£5 adv)
Fri 8th Mar **Number One Son**
+ Resister
+ Snowdogs (£5 adv)
Sat 9th Mar **Kandinsky**
+ Deaf to DJ's
+ Trelec (£4 adv)
Mon 11th Mar **The Evangelistas**
+ Dallas Crane
+ Odega (£4 adv)
Tue 12th Mar **TBC**
+ Johnny 4 + Medl (£4 adv)
Wed 13th Mar **Mower**
+ Jelutong + guests (£5 adv)

barfly ACOUSTIC

info@barflyclub.com
The Enterprise,
2 Haverstock Hill London
NW3 [Chalk Farm tube]

Tue 12th Mar **TBC + David Steele + Elaine Palmer + Jacqui Callis & Ben Korner** (£3)

barfly CARDIFF

cardiff.info@barflyclub.com
Kingsway, Cardiff,
CF10 3FD
tel: 02920 677 658

Wed 13th Mar **Gemma Hayes + James Yorkston + The Mark Ruberry Band** (£3)

barfly SHEFFIELD

sheffield.info@barflyclub.com
NCPM, Paternoster Row
Sheffield S1 2QQ
Tel: 0114 220 3618

Sat 9th Mar **Tosca + The Darkness + The Ministers** (£5/£4 adv)
+D-GENERATION CLUB NIGHT
Sun 10th Mar **Lightyear + The Catch It Kebabs + Second Sight** (£6/£5 adv)

Want the listings weekly? Just send a blank email to: listings@barflyclub.com
If you have any questions, you can send an email to: info@barflyclub.com

Advance tickets online at www.barflyclub.com or Ticket line 0870 907 0999

FOR TICKETS, CALL THE 24-HOUR NME TICKETLINE ON 0870 1 663 663 OR VISIT WWW.NME.COM
CALLS CHARGED AT NATIONAL STANDARD RATE

A MEAN FIDDLER PRESENTATION BY ARRANGEMENT WITH HELTER SKELTER

NEW ORDER

WITH SPECIAL GUESTS:

AIR

PLUS MORE ACTS TO BE ANNOUNCED

FINSBURY PARK

LONDON N4
AN OPEN AIR SHOW

9th June 2002

GATES OPEN 1PM

Tickets £32.50adv
(maximum booking fee £3.25)

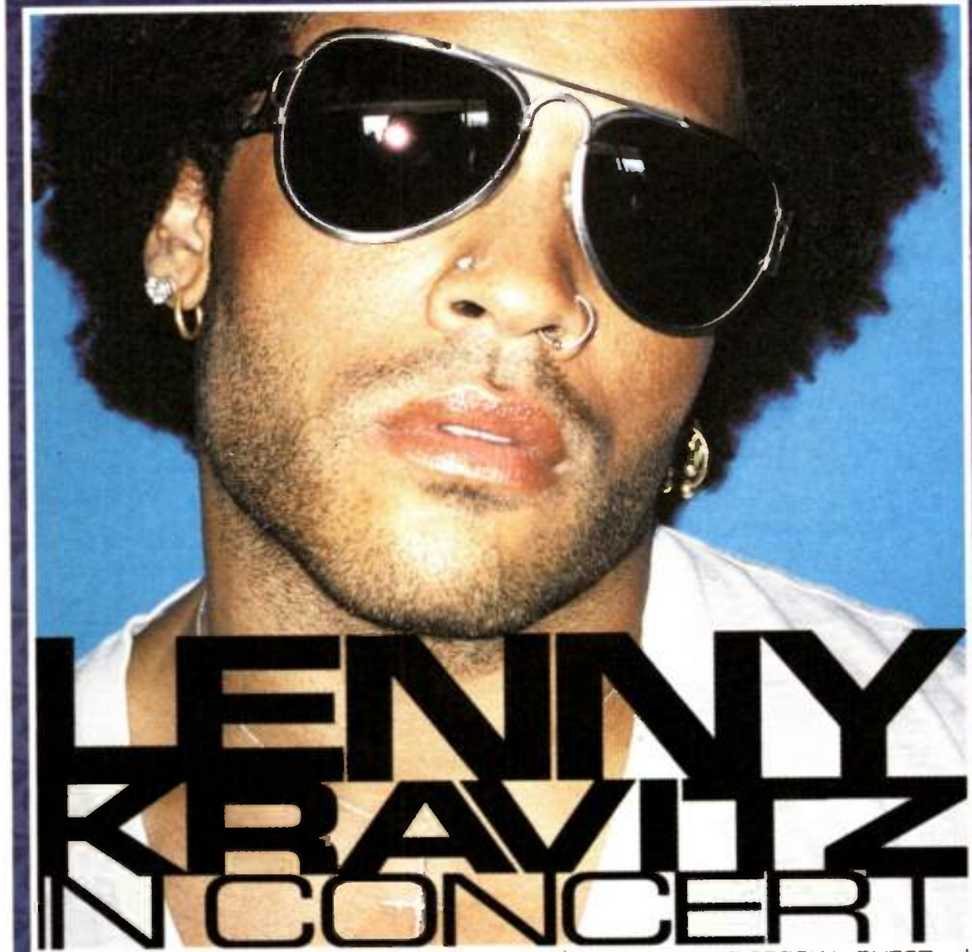
C/C Hotline: 020 7344 0044 (24hrs) or book online @ www.meanfiddler.com
Also from www.ticketmaster.co.uk & in person from Ticketmaster in selected Virgin, Tower Records and Waitrose stores, plus usual agents (subject to booking fee).
No booking fee when paying in cash from Astoria box office, Camden Ticketshop and all Mean Fiddler box offices.
SUBJECT TO LICENCE

Information line: 020 8963 0940 (Monday to Friday 10am - 6pm)
Recorded info line (24hrs): 09063 656 201 (calls cost 60p per minute)

NEW ORDER SINGLE 'HERE TO STAY' - RELEASED 1ST APRIL
'24 HOUR PARTY PEOPLE' OST - RELEASED 8TH APRIL

WRH

CLEARCHANNEL ENTERTAINMENT



LENNY KRAVITZ IN CONCERT

PLUS SPECIAL GUEST

ONLY UK SHOW Monday 17th June

WEMBLEY ARENA

Box Office / CC hotline: 0870 739 8900

Tickets £25 (subject to booking fee) Ticketmaster: 020 7344 4444,
Stargreen: 020 7734 8932 or buy online from www.ticketmaster.co.uk
New album "LENNY" out now on Virgin Records www.lennykravitz.com
Presented by ITB & CLEARCHANNEL

Wembley

CLEAR CHANNEL, SJM & STRAIGHT IN ASSOCIATION WITH HELTER SKELTER PRESENT.......

IDEAS ABOVE OUR STATION TOUR

Hundred Reasons

PLUS SPECIAL GUESTS **CAVE IN**

May

1	Cambridge Junction	01223 511 511
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3	Sheffield Leadmill	0845 300 4050
4	Oxford Brookes University	01865 48 47 50
5	Bristol Essential Festival	0117 929 9008
7	Norwich Waterfront	01603 50 80 50
8	Newcastle University	0191 261 2606
9	Glasgow QMU	0141 339 8383
10	Manchester University	0161 832 1111
12	Birmingham Academy	0121 262 3000
13	Blackwood Miners Institute	01495 22 72 06
14	Exeter Lemon Grove	0871 22 00 260
15	Truro Four Cornwall	01872 262466
17	Portsmouth Pyramids	023 92 35 8608
18	London Astoria	020 7344 0044

Tickets for all shows £8.00 except London £9.00
Available from venues and all usual agents (subject to booking fee).

NEW SINGLE 'IF I COULD' OUT MARCH 4TH ON COLUMBIA.

Credit Card Hotline: **0870 400 0688** (24hrs)
www.ticketmaster.co.uk

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will haven

carpe diem

MARCH 2002 + defenestration

15	CARDIFF COAL EXCHANGE	02920 230 130
16	LEICESTER PRINCESS CHARLOTTE	0116 255 3956
17	DUDLEY JB'S	01384 253 597
18	LEEDS ROCKET	0113 245 5570
19	GLASGOW CATHOUSE	0141 332 4400
20	MANCHESTER HOP & GRAPE	0161 832 1111
21	OXFORD ZODIAC	01865 420 042
22	LONDON MEAN FIDDLER	020 7434 9592

STARGREEN 020 7734 8932, WWW.STARGREEN.COM. WAYAHEAD 020 7403 3331

ALL TICKETS £8.50ADV
EXCEPT LONDON £10ADV

BigCheese? rock sound

Mean Fiddler presents

THE LEGENDARY

TOWER OF POWER

WEDNESDAY 27TH MARCH LONDON ASTORIA

157 CHARING CROSS ROAD, LONDON WC2 DOORS 7PM TICKETS £13.50 ADV
C/C HOTLINE: 020 7344 0044 (24hrs) or book online @ www.meanfiddler.com
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[illegible]

JAZZ CAFE PRESENTS

THE HERBALISER

(FULL LIVE BAND) +DJS +SUPPORT

FRIDAY 24TH MAY

THE FORUM

9-17 HIGHGATE RD, LONDON NW5

Tickets £10adv 24 hour credit card hotline 020 7344 0044
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Parking is restricted in Kentish Town, please use public transport:
Kentish Town British Rail, underground & buses 134 & 135, car parking available in Regis Road, NW5.
New album 'Something Wicked This Way Comes' out March 18th on Ninja Tune

---

Ocean presents

Asian Dub Foundation

Plus ADRIAN SHERWOOD (live dub set with GHETTO PRIEST) / MINISTRY OF DHOL

THURSDAY 21 MARCH

TICKETS: £12adv

DOORS 7pm

Ocean

270 MARE STREET
HACKNEY, LONDON E8 1HE
Info Line: 020 8533 0111 (10am-6pm)
www.ocean.org.uk

Box Office: 020 7314 2800 (24 hrs)
TICKETS AVAILABLE FROM: ticketmaster
[illegible]

UNSIGNED:BANDS UNSIGNED:BANDS

misterhall

06/03/02 THE RAILWAY INN, WINCHESTER
12/03/02 THE PEEL, KINGSTON
20/03/02 THE KINGS HEAD, FULHAM
25/03/02 THE GREY HORSE, KINGSTON (tbc)
GO TO WWW.MISTERHALL.CO.UK FOR INFO

THE SCORE

MARCH 2002 TOUR

SA	9TH	MAR	LIVERPOOL CAVERN
SU	10TH	MAR	LIVERPOOL THE BASEMENT
MO	11TH	MAR	LONDON DUBLIN CASTLE, CAMDEN
TU	12TH	MAR	LONDON HALF MOON, PUTNEY
WE	13TH	MAR	MANCHESTER NIGHT & DAY
SA	16TH	MAR	EDINBURGH MERCAT
MO	25TH	MAR	ABERDEEN LAVA (EX-THE VERVE SUPPORT)

AS SEEN SUPPORTING BUFFSEEDS/SNOWPONY/KAITO/ASTRID

WWW.THESCOREONLINE.CO.UK

THE SCORE

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www.bullandgate.co.uk

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WED 6 **JOEYFAT**
TEMPERTWIG+METHOD SENT

THU 7 **MARCEL+DRINK ME**
THE TRANSMISSION+FACE

FRI 8 LOOKS LIKE RAIN+MY PET JUNKIE
OK HOTEL+BAMBLEFOG

SAT 9 FORTUNA POP!
MILKY WIMPSHAKE
GARLIC+REVEREND PIKE+PARTITION

SUN 10 CLOSED FOR PRIVATE FUNCTION

MON 11 CHOPPER HARRIS+GUESS
THE TRAP+EBBTIDE

TUE 12 REDEYE JEDI+THE VOLTS
O TO BE YOU+ZEROTEXT

LUXOR

AS FEATURED ON
CLAIRE STURGESS' XFM UNSIGNED SHOW

Live at The Water Rats
KINGS CROSS - ONSTAGE 10PM

Wednesday 6th March

WWW.LUXORBAND.CO.UK

ZED

Appearing live at the
Kings Oak High Beach
8th March 9pm

Special Guest
appearance by
SHEP
(ex Kula Shaker)

Sound Architecture
Rough Trade Shops
and The Gt. Eastern Hotel
present

Music Concrete #4

Peaches

The White Sport
Solex (DJ set)

Doors 7.30pm
Saturday 9th March 2002
The Gt. Eastern Hotel
Liverpool St
London EC2M 7QN
£10.00/£8.00 adv

Tickets from:
Rough Trade Shops
W11 and WC2
& The Gt. Eastern Hotel
Info: 020 7289 3385

CALLING ALL UNSIGNED BANDS

ARE YOU PLAYING LIVE? WANT REALLY CHEAP ADS IN THE WORLD'S BIGGEST ROCK WEEKLY?

Why let the big bands get all the promotion?

For more details on our special discounted prices for unsigned bands call us now on

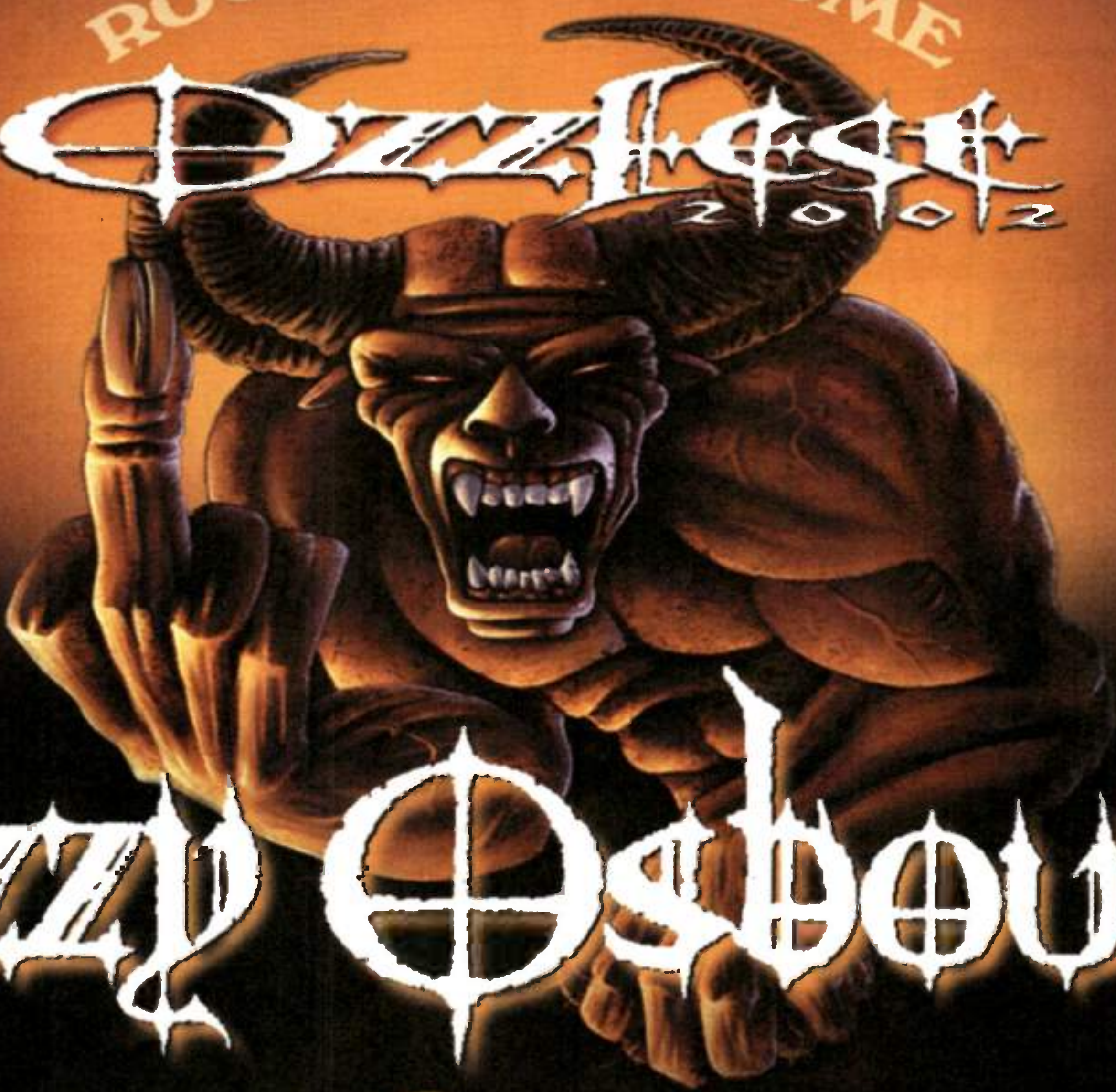
020 7261 2873

Be seen, Be heard, Be in the NME!

CLEARCHANNEL ENTERTAINMENT Presents

ROCK COMES HOME

OzzFest 2002



Ozzy Osbourne

tool

SYSTEM OF A DOWN

SLAYER

CRADLE OF FILTH

VILLAGE OF THE DAMNED

Featuring Body Piercing, Tattooing, Extreme Sports

3 STAGES - MORE TO BE ANNOUNCED SOON

Saturday 25th May 2002

DONINGTON PARK

Tickets: £37.50 inc VAT (subject to booking fee)   Doors open: 9.00am   Show starts: 11.00am   (subject to licence)

TICKETMASTER **OZZFEST TICKETLINE: 0870 6021 127 (24hrs)**

Available by personal application at selected Virgin Megastores, Waitrose Stores, Blackwell's Bookshops, all Tower Records Stores and all usual agents

Buy online at www.ticketmaster.co.uk

KERRANG! LIFE IS LOUD

NATIONAL COACH LINE TEL: 0115 912 9120

BBC RADIO 1 97-99FM

MEAN FIDDLER, METROPOLIS MUSIC & SJM CONCERTS PRESENT
BY ARRANGEMENT WITH PRIMARY TALENT INTERNATIONAL

oasis

PLUS SPECIAL GUESTS

THE CHARLATANS

BLACK REBEL MOTORCYCLE CLUB

FRIDAY 5 & SATURDAY 6 JULY 2002

FINSBURY PARK

SEVEN SISTERS ROAD LONDON N4

OASIS LO-CALL TICKETLINE (200 lines)

08708 300 300

Exclusive 24hr line - maximum cost 10p per minute

Tickets £28.50 adv (inc vat) (subject to booking fee)

TICKETS ALSO AVAILABLE
ONLINE THROUGH
www.oasisinet.com

STARGREEN 020 7734 8932
FIRST CALL 0870 840 1111
PICCADILLY 0870 444 5556
WEMBLEY B/O 0870 732 2020

Booking fee £2.00 per ticket.
Mastercard - Switch - Visa - Delta - Solo - JCB accepted.
Registered post £4.50 per transaction optional.
Maximum 6 tickets per applicant

NATIONAL COACH TRAVEL INFORMATION LINE
01159 129 120 (operated by Way Ahead)

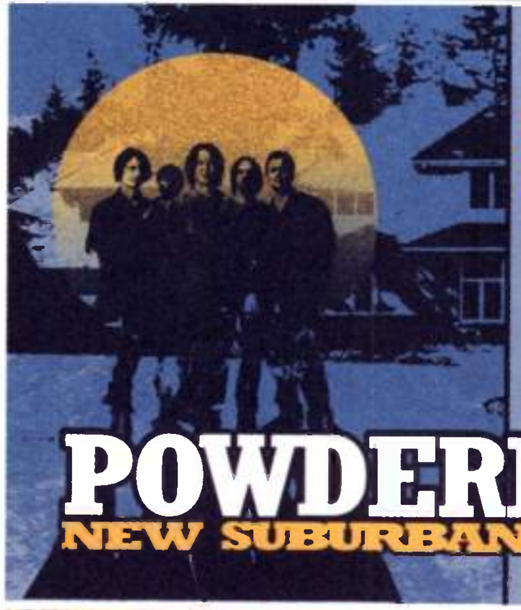
GATES OPEN 2PM - SUBJECT TO LICENCE
BILL SUBJECT TO CHANGE

capital NME

NEW SINGLE 'THE HINDU TIMES'
RELEASED APRIL 15

ALL BOX OFFICES & LINES NOW OPEN

METROPOLIS MUSIC PRESENTS



Friday 24th May
Saturday 25th May

LONDON
SHEPHERDS
BUSH EMPIRE

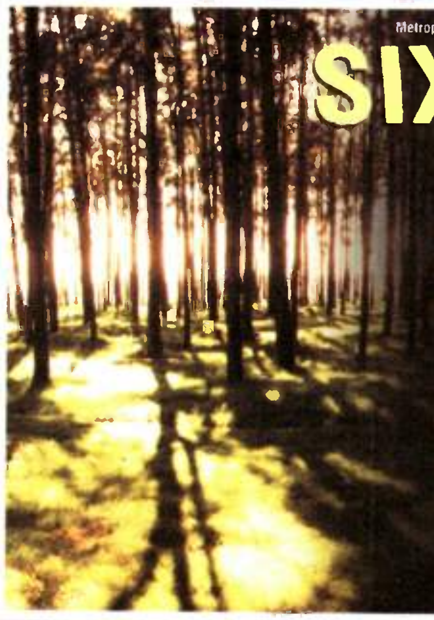
Tickets £15.00 adv. from 0871 771 2000
CC Hotline 020 7287 0932,
Stargreen 020 7734 8932,
Way Ahead 020 7403 3331,
Ticketmaster 020 7344 4040,
Rough Trade shops
(Neals Yd and Talbot Rd),
Rhythm Records (Camden)
and selected HMV, Ticketmaster
and Tower Records throughout
London and the southeast.
Tickets subject to booking fee.
Buy online www.gigsandtours.com

A Metropolis Music presentation
by arrangement with Helter Skelter

POWDERFINGER

NEW SUBURBAN FABLES 2002

plus guests



Metropolis Music, SJM Concerts and PCL by arrangement with CNL present

SIX. BY SEVEN

PLUS GUESTS

APRIL

Tue	09	CARDIFF BARFLY 0870 907 0999
Wed	10	LEICESTER PRINCESS CHARLOTTE 0116 255 3956
Thu	11	CAMBRIDGE BOAT RACE 01223 508533
Fri	12	OXFORD ZODIAC 01865 420042
Sat	13	LEEDS COCKPIT 0113 245 5570
Sun	14	GLASGOW KING TUTS 0141 221 5279
Mon	15	MANCHESTER UNIVERSITY 0161 832 1111
Wed	17	NOTTINGHAM ROCK CITY 0115 941 2544
Thu	18	LONDON ULU 020 7344 4040 / 020 7734 8932 / 020 7403 3331 plus usual agents

Tickets subject to booking fee. Buy on line: www.gigsandtours.com

The new album out 11th March available on LP/CD
includes the singles So Close and I O U Love
www.mantrarecordings.com www.sixbyseven.co.uk

Metropolis Music, DF Concerts and SJM, in association with Helter Skelter present...

Belle and Sebastian

April 1st Edinburgh Usher Hall
April 2nd Manchester Apollo
April 3rd Lond SOLD OUT ton Academy

EDINBURGH
Tickets available from The Usher Hall Box Office (in person or tel: 0131 228 1155), the 24 hour credit card line (tel: 0870 169 0100) or visit: www.ticketmaster.co.uk Tickets cost £15 (plus booking fee)

MANCHESTER
Tickets available by phone (tel: 0161 242 2560 or 0161 832 1111), the internet (www.gigsandtours.com or www.ticketmaster.co.uk) or in person from The Palace Theatre or Opera House box office
Tickets cost £15 (plus booking fee)

LONDON
Tickets available by phone (venue: 0870 771 2000, credit card hotline: 020 7287 0932, Stargreen: 020 7734 8932, Way Ahead: 020 7403 3331 and Ticketmaster: 020 7344 4040), the internet (www.gigsandtours.com) and in person from Rough Trade (Talbot Road & Covent Garden), Rhythm Records and Shepherd's Bush Empire. Tickets cost £17.50 (plus booking fee)

Brand new album coming soon. Get details of the treasure hunt from www.belleandsebastian.co.uk

EXCLUSIVE LIVE ANNOUNCEMENTS AND PRIORITY BOOKING WWW.GIGSANDTOURS.COM · WEMBLEYTV.COM - A NEW LIVE MUSIC EXPERIENCE

WRH

Metropolis Music presents

Metropolis Music, SJM Concerts and DF Concerts by arrangement with The Agency present

doves

with special guests **THE MUSIC** **THE VINES**
(April 5th only)

Fri	05	April	PLEASE NOTE CHANGE OF DATE NME 5.0 Lon SOLD OUT oria	0870 1663663
Tue	30	April	Leeds Metropolitan University	0113 244 4600
Wed	01	May	Glasgow Barrowlands CHANGE OF VENUE DUE TO DEMAND ORIGINAL TICKETS REMAIN VALID	0141 339 8383
Fri	03	May	Manchester Academy	0161 832 1111
Sat	04	May	Wolverhampton Wulfrun Hall	01902 552121
Sun	05	May	Norwich UEA	01603 508050
Tue	07	May	Portsmouth Pyramid	023 9235 8608
Wed	08	May	Bristol Academy	0870 771 2000
Thu	09	May	Lon SOLD OUT um	020 7344 4040
Fri	10	May	London Shepherds Bush Empire - EXTRA DATE DUE TO EXCEPTIONAL DEMAND	0870 771 2000

All tickets subject to booking fee. Buy online www.gigsandtours.com
www.doves.net www.heavenly100.com

Metropolis Music, SJM Concerts, Clear Channel, Kennedy Street, DF Concerts and PVC in association with Reactor Live present

THE COOPER TEMPLE CLAUSE

biffy clyro (April 16 - 25)

		April
Mon	08	CAMBRIDGE JUNCTION 01223 511511
Tue	09	NORWICH WATERFRONT 01603 508050
Wed	10	BIRMINGHAM ACADEMY 0870 771 2000
Sat	13	CARDIFF UNIVERSITY 0870 907 0999
Sun	14	BRISTOL BIERKELLER 0870 44 44 400
Mon	15	LEEDS COCKPIT 0113 245 5570
Tue	16	NEWCASTLE NORTHUMBRIA UNIVERSITY 0191 261 2606 / 0191 233 0444
Thu	18	MANCHESTER UNIVERSITY 0161 832 1111
Fri	19	ABERDEEN LEMON TREE 0141 339 8383
Sat	20	GLASGOW QMU 0141 339 8383
Sun	21	LIVERPOOL UNIVERSITY 0151 256 5555
Tue	23	LONDON MEAN FIDDLER 020 344 4040, 020 7287 0932, 020 7734 8932, 020 7403 3331 plus usual agents
Wed	24	SOUTHAMPTON UNIVERSITY 023 8059 5221 / 023 8067 1771
Thu	25	NOTTINGHAM ROCK CITY 0115 941 2544

morning
REALISTON

The album, 'See This Through & Leave' includes the singles 'Film-Maker/ 'Been Training Dogs' & 'Let's Kill Music' out now
www.thecoopertempleclause.com

Metropolis Music, SJM Concerts and DF Concerts by arrangement with The Agency present

MULL HISTORICAL SOCIETY

WEDNESDAY 20 FEBRUARY
ABE SOLD OUT N LEMON TREE
Tickets £8 from 01224 642 230

THURSDAY 21 FEBRUARY
INVI SOLD OUT S BLUE
Tickets £8 from 0141 339 8383

FRIDAY 22 FEBRUARY
ULL SOLD OUT . SEAFORTH
Tickets £7 from 01854 612 122

SATURDAY 23 FEBRUARY
GLA SOLD OUT QMU
Tickets £8 from 0141 339 8383

SUNDAY 24 FEBRUARY
MID SOLD OUT OROUGH CORNERHOUSE
Tickets £7 from 01642 242561

MONDAY 25 FEBRUARY
MA SOLD OUT TER ROADHOUSE
Tickets £7 from 0161 831 1111

TUESDAY 26 FEBRUARY
BRI SOLD OUT LEECE & FIRKIN
Tickets £7 from 0870 44 44 400

WEDNESDAY 27 FEBRUARY
LON SOLD OUT CALA
Tickets £9 from 020 7734 8932, 020 7403 3331, 020 7344 4040 plus usual agents

THURSDAY 28 FEBRUARY
NOT SOLD OUT AM SOCIAL
Tickets £7 adv. from 0115 912 9000

FRIDAY 01 MARCH
LIVE SOLD OUT L STANLEY THEATRE
Tickets £7 from 0151 256 5555

WEDNESDAY 29 MAY - EXTRA DATE
LONDON SHEPHERDS BUSH EMPIRE
Tickets £10 adv. from 020 7734 8932, 020 7403 3331, 020 7344 4040 plus usual agents

plus special guests
minuteman
(All dates except 29th May)

All tickets subject to booking fee. Buy online: www.gigsandtours.com
The new single "Watching Xanadu" out now

NO DOUBT LIVE

plus guests

Thursday 27th June
BRIXTON ACADEMY

Tickets £16.50 adv. from 0870 771 2000, CC Hotline 020 7287 0932, Stargreen 020 7734 8932, Way Ahead 020 7403 3331, Ticketmaster 020 7344 4040, Rough Trade shops (Neals Yd and Talbot Rd), Rhythm Records (Camden) and selected HMV, Ticketmaster and Tower Records throughout London and the S/E.

All tickets subject to booking fee.
Buy online www.gigsandtours.com

A Metropolis Music presentation by arrangement with Primary Talent International

TICKETS ON SALE FRIDAY 8TH MARCH

beautiful garbage

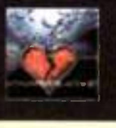
+ guests

APRIL

01	PORTSMOUTH GUILDHALL 023 9282 4355
02	BRISTOL COLSTON HALL 0117 922 3686
03	WOLVERHAMPTON CIVIC 01902 552121
05	EDINBURGH CORN EXCHANGE 0870 9033444 plus www.ticketweb.co.uk
06	MANCHESTER APOLLO 0161 242 2560, 0161 832 1111
07	LOND SOLD OUT BRIXTON ACADEMY
08	LONDON OCEAN INFO LINE: 0208 533 0111. 24 HR C/C 0207 314 2800

Buy online: www.gigsandtours.com

A METROPOLIS MUSIC, CLEAR CHANNEL ENTERTAINMENT, REGULAR MUSIC, OCEAN / MTV PRESENTATION



"breaking up the girl"
new single out 8th april
from the album
"beautifulgarbage"

Metropolis Music by arrangement with 13 Artists presents

gemma hayes

Plus guest JAMES YORKSTON

TUESDAY 12 MARCH
LONDON SPITZ

Tickets £7.00 adv. from 020 7344 4040, CC Hotline 020 7287 0932 Stargreen 020 7734 8932, Way Ahead 020 7403 3331, Rough Trade shops (Neals Yd and Talbot Rd), Rhythm Records (Camden) and selected HMV, Ticketmaster and Tower Records throughout London and the SE
Tickets subject to booking fee. Buy on-line: www.gigsandtours.com

Metropolis Music and SJM Concerts by arrangement with Helter Skelter present

The Electric Soft Parade

+ guests

MAY			
Wed	08	BIRMINGHAM ACADEMY	£7.00 adv. from 0870 771 2000
Thu	09	LEEDS COCKPIT	£7.00 adv. from 0113 245 5570
Fri	10	LIVERPOOL UNIVERSITY	£7.00 adv. from 0151 256 5555
Sat	11	SHEFFIELD LEADMILL	£7.00 adv. from 0845 300 4050
Sun	12	EDINBURGH LA BELLE ANGEL	£7.00 adv. from 0131 220 3234
Tue	14	NEWPORT TJ's	£7.00 adv. from 01633 216 608
Wed	15	BRIGHTON CONCORDE	£7.00 adv. from 01273 772770
Thu	16	LONDON MEAN FIDDLER £8.00 adv. from 020 7344 4040, 020 7287 0932, 020 7734 8932, 020 7403 3331	

New single 'Silent to The Dark II' out now taken from the album 'Holes In The Wall'
All tickets subject to booking fee. Buy online www.gigsandtours.com

ALKALINE TRIO

WITH **FACE TO FACE** PLUS SNOW DOGS

RESCHEDULED DATES ORIGINAL TICKETS REMAIN VALID

March
Sun 10 GLASGOW QMU
Tickets from 0141 332 4400 / 0141 339 8383

Mon 11 MANCHESTER ACADEMY PLEASE NOTE: CHANGE OF VENUE DUE TO EXCEPTIONAL DEMAND
Tickets from 0161 832 1111

Tue 12 WOLVERHAMPTON WULFRUN HALL
Tickets from 01902 552121

Wed 13 NORWICH UEA PLEASE NOTE: CHANGE OF VENUE DUE TO EXCEPTIONAL DEMAND
Tickets from 01603 508050

Thu 14 LONDON ASTORIA
Tickets from 020 344 4040, CC Hotline 020 7287 0932, Stargreen 020 7734 8932, Way Ahead 020 7403 3331 plus usual agents

A Metropolis Music, SJM Concerts, Straight and CPL presentation by arrangement with Helter Skelter
Tickets subject to booking fee. Buy on-line www.gigsandtours.com
THE NEW SINGLE 'STUPID KID' OUT 18 MARCH ALBUM 'FROM HERE TO INFIRMARY' OUT NOW

Metropolis Music and SJM Concerts by arrangement with CNL present

LES SAVY FAV THE MARS VOLTA

Plus guests **THE APES**

SUNDAY 24 MARCH
LONDON ULU

Tickets £10.00 adv from 020 7287 0932 Stargreen 020 7734 8932 Way Ahead 020 7403 3331
Ticketmaster 020 7344 4040 plus usual agents

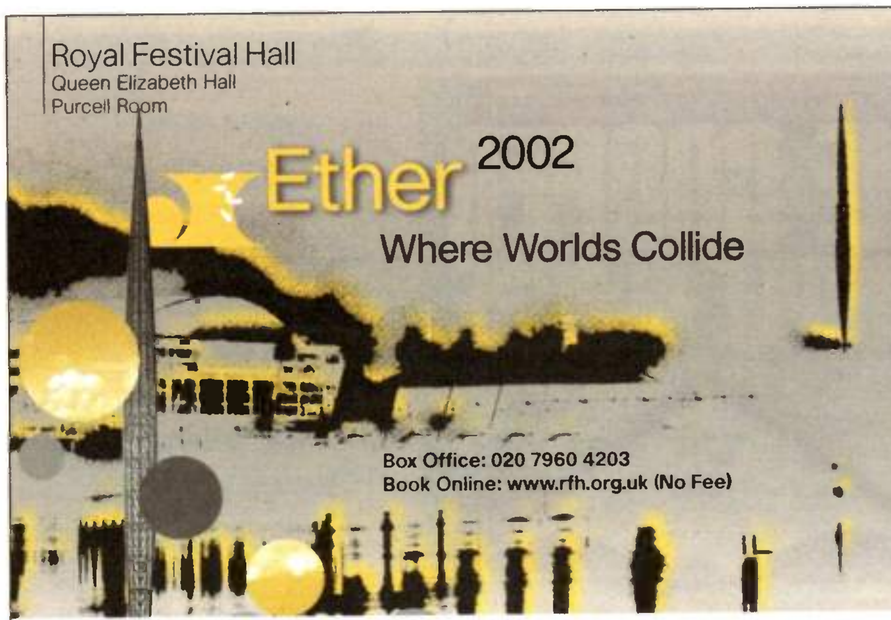
WEDNESDAY 27 MARCH
MANCHESTER UNIVERSITY

Tickets £10.00 adv from 0161 832 1111
All tickets subject to booking fee Buy online www.gigsandtours.com

Exclusive live announcements and priority booking www.gigsandtours.com · wembleyTV.com - A New Live Music Experience

WRH

Royal Festival Hall
Queen Elizabeth Hall
Purcell Room



Ether 2002

Where Worlds Collide

Box Office: 020 7960 4203
Book Online: www.rfh.org.uk (No Fee)

Advancing electronic music culture way beyond the dancefloor! Ether is a unique series of live gigs proving electronica needn't be confined to the internet nor chained to the studio laptop.

JIM O'ROURKE, KIM GORDON, IKUE MORI & DJ OLIVE
SPECIAL GUESTS: PAN SONIC & CHICKS ON SPEED.
26 April / Royal Festival Hall / 7.30pm

GOTAN PROJECT & NORTEC COLLECTIVE
27 April / Royal Festival Hall / 7.30pm

JEFF MILLS WITH SCREENING OF FRITZ LANG'S METROPOLIS (1926)
SONARSOUND
SPECIAL GUESTS: SUPERCOLLIDER, RADIO BOY, SI BEGG
1 May / Royal Festival Hall / 7.30pm

GRAHAM MASSEY (OF 808 STATE) & JAH WOBBLE
TOOLSHED
2 May / Queen Elizabeth Hall / 8pm

PEOPLE LIKE US & FELIX KUBIN & MATT WAND & WOBBLY & EVOLUTION CONTROL COMMITEE
PLUNDERPHONICS
4 May / Purcell Room / 8pm

CORNELIUS
SPECIAL GUESTS: THE GENTLE PEOPLE & LOOPER & SIREN SUITE
"It's a wonderful journey. Enjoy your trip" Time Out
Ballroom Floor/ 3pm-7pm FREE
BJ COLE & PUPPETMASTAZ & INSTRUMENTAL
6 May / Royal Festival Hall / 7.30pm

La Linea 2002
London's Latin Music Festival

Thu 4 April
Orishas + La Corte

Sat 6 April
Cachaito Lopez + Sergent Garcia

Sat 13 April
Flaco Jiménez
Special Guest:
Maria Ochoa

Sat 27 April sonic360
Gotan Project + Nortec Collective

All in RFH @ 7.30pm

Box Office:
020 7960 4203
Book Online:
www.rfh.org.uk (No Fee)

¡COMO NO!

"Seriously Disturbing" Daily Telegraph

ACID MOTHERS TEMPLE THE LEGEND OF THE OVERFIEND

Perform live score to Cult Manga X CERT horror classic

Acid Mothers Temple unleash Krautrock like noise and Jazz inspired improv at one of cinema's darkest fantasies "Urotsukidji" - Legend of the Overfiend. Graphic sex and demon-induced gore make for a night of uncensored animated hardcore horror.

Friday 5 April 2002 / Queen Elizabeth Hall / 8pm

SBC in association with Mark Pyrel for Reality Films

18

Nyman's score has *'unremitting force'* while the film is *'unflinching stuff, horrific to watch'*
The Guardian on *The Commissar Vanishes*

THE MICHAEL NYMAN BAND A NIGHT OF FILM & FILM MUSIC

Live soundtrack and screening of **Man With a Movie Camera** and **The Commissar Vanishes**

Nyman's music has powerfully sound-tracked some of the most significant films of the last 20 years including famously, *The Piano*. This double-bill features the masterwork *Man With a Movie Camera*, Dziga Vertov's extraordinary 1929 study of urban Russian life (UK premiere of Nyman's score) and *The Commissar Vanishes*, a chilling indictment of Stalin's murderous regime in images uncovered by David King.

Fri 17 May RFH 7.30pm
Tickets £22.50-£15 **020 7960 4242**
Book Online **www.rfh.org.uk** (no fee)

sbc

LIVE AT
OCEAN
270 MARE STREET HACKNEY LONDON E8

Five Night Stand

MTV
08.04.02
GARBAGE
PLUS SPECIAL GUESTS
DOORS 6.30PM

base.
10.04.02
OXIDE & NEUTRINO
PLUS SPECIAL GUESTS
DOORS 6.30PM

IN ASSOCIATION WITH NORDOFF-ROBBINS / WORLD DJ DAY
12.04.02
LO FIDELITY ALLSTARS
CO-HEADLINER TBA
SUPERMEN LOVERS
EXCLUSIVE UK LIVE PERFORMANCE
TELEPOPMUSIK
EXCLUSIVE UK LIVE PERFORMANCE
JON CARTER (DJ)
PLUS SPECIAL GUEST DJ'S
DOORS 7.00PM - 2.00AM

MTV2
11.04.02
SUPER FURRY ANIMALS
THE COOPER TEMPLE CLAUSE
VEX RED
DOORS 6.30PM

MTV hits!
13.04.02
BLUE
3SL
WARREN STACEY
DANE BOWERS (DJ SET)
PLUS SPECIAL GUESTS
DOORS 6.00PM

www.mtv.co.uk/fivenightstand

TICKETS AVAILABLE FROM OCEAN 24 HOUR BOX OFFICE 0207 314 2800 / STARGREEN 0207 734 8932 WAYAHEAD 0207 403 3331 / TICKETWEB 0207 771 2000 OR IN PERSON AT OCEAN 270 MARE STREET HACKNEY LONDON E8

ALL TICKETS £16.50 + BOOKING FEE

IN ASSOCIATION WITH
capital XFM 104.9 LONDON Virgin megastores V.SHOP Sun

MTV AVAILABLE ON
sky ntl:home itv DIGITAL

Five Miles High in association with Spank Records present

the relatives

+ special guests TRILBY

march

thurs 7th buckley tivoli
fri 8th bangor railway
mon 11th leicester shed
thurs 14th stoke the rigger
mon 18th south shields the office
tues 19th cleethorpes beachcomber
wed 20th dundee doghouse
thurs 21st glasgow 13th note
fri 22nd lancaster alex
sat 23rd edinburgh three crypt
mon 25th chelmsford army and navy
tues 26th worcester marrs bar
wed 27th barnsley union
thurs 28th london west one four
fri 29th isle of wight squadron

Tickets available from venues and usual agents
www.the-relatives.com www.spankrecords.com www.trilbyrock.com

new single out 04-03-02
the relatives
tripleX sun
www.rellies.com

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blow up presents live
THE METRO CLUB
19-23 OXFORD ST, LONDON W1 (OPP. VIRGIN MEGASTORE)

HORSEPOWER
Thur 7 Mar + DJS Adm £5

MO SOLID GOLD
Fri 8 Mar + GUESTS Adm £8

JET PLANE LANDING
Wed 13 Mar + SUMO + CORONETS + MONOPHOBIA Adm £5

CICCONE
Fri 15 Mar + ACTION HEROES Adm £5

BERTRAND BURGALAT
Sat 23 Mar A.S. DRAGON Adm £7

NEW CLUB: **DEATH DISCO**
EVERY THURSDAY STARTING 14TH MARCH
11PM - 3AM AT THE METRO CLUB

THE BLOW UP CLUB
EVERY SATURDAY
11PM - 4AM AT THE METRO CLUB

ADVANCE TICKETS FROM STARGREEN 020 7734 8932
Metro is available for hire - email: metro@blowup.co.uk

Rock City by arrangement with Helter Skelter Presents

SYSTEM OF A DOWN

plus very special guests
the Dillinger escape plan

>> LAST REMAINING UK HEADLINING SHOW <<

NOTTINGHAM ARENA

MONDAY 1st APRIL 2002 / £12.00 advance* / All Ages Show

Tickets available from: Rock City, Talbot Street, Nottingham, NG1 5GG [0115] 9588484 / 9412544 *Subject to booking fee
Nottingham Arena - [0115] 9895555 and Way Ahead - [0115] 9129000
www.rock-city.co.uk | www.systemofadown.com | www.streetwise.com

Tox city - new single, out March 11, on 2 CDs and blood red collectors 7" all numbered, limited edition releases

---

SOLD OUT?*

TICKETS AVAILABLE FOR ALL CONCERTS AT EVERY VENUE NATIONWIDE

020 7637 5123
www.harleystreetticketbrokers.co.uk
TICKETS BOUGHT & SOLD

FOR TICKETS, CALL THE 24-HOUR NME TICKETLINE ON 0870 1 663 663 OR VISIT WWW.NME.COM
CALLS CHARGED AT NATIONAL STANDARD RATE

LIVE: GIG GUIDE

EDITED BY ZANE

FROM WEDNESDAY MARCH 6 TO TUESDAY MARCH 12

BRITAIN'S BEST AND BIGGEST GIG LIST. SEND YOUR DATES TO *NME* GIG GUIDE, 25TH FLOOR, KING'S REACH TOWER, STAMFORD STREET, LONDON SE1 9LS. OR FAX THE INFO TO 020 7261 7718. OR EMAIL TO *GIGS@IPCMEDIA.COM*. TO ENSURE PUBLICATION, YOUR DATES SHOULD REACH US AT LEAST 14 DAYS BEFORE OUR COVER DATE. PLEASE SEND A TELEPHONE NUMBER FOR ALL VENUES WITH YOUR LISTINGS.

VISIT *NME*'S GIG SEARCH AT *HTTP://WWW.NME.COM*

WEDNESDAY 6

BIRMINGHAM Academy 2 0121 262 3000 **Timo Maas/Starecase**
BIRMINGHAM Old Railway 0121 333 6434 **Dub Rockaz/Spankboy**
BRIGHTON Concorde 2 01273 606460 **Babes In Toyland**
BRIGHTON Free Butt 01273 603974 **The Vines/The Libertines (*NME* 5.0 Show)**
BRISTOL Academy 0870 771 2000 **Ian Brown/The 'Burn**
BRISTOL Fleece & Firkin 0117 945 0996 **The Electric Soft Parade**
CARDIFF Barfly 029 2066 7658 **Damien Rice/Amy Wedge/Reuben Blake**
CLEETHORPES Beachcomber 01472 812666 **Autonomy**
DERBY Victoria Inn 01332 740091 **Da Skywalkers/5 Knuckle**
EDINBURGH University 0131 650 2656 **Jamie Benson**
FOLKESTONE Lanterns 07941 979665 **Capdown**
GLASGOW King Tut's Wah Wah Hut 0141 221 5279 **Slipstream/Azzuri/Star 69**
HARLOW Square 01279 305000 **Dust Byte/Goat Boy**
INVERNESS Blue 01463 222712 **Idlewild**
LEICESTER Charlotte 0116 255 3956 **The Soundtrack Of Our Lives**
LEICESTER De Montfort Hall 0116 233 3111 **Louise**
LIVERPOOL Lomax 0151 707 9977 **Actual Size/Former Miss America**
LIVERPOOL University 0151 794 2000 **A/Rival Schools/Violent Delight**
LONDON Camden Barfly @ The Monarch NW1 020 7916 1049 **Crashland/Last Man Standing/Casino**
LONDON Camden Dingwalls NW1 020 7267 1577 **Haven/The Crescent**
LONDON Camden Dublin Castle NW1 020 7485 1773 **Hustler/Beatglider/Carbon 4**
LONDON Charing Cross Road Borderline WC2 020 7734 2095 **Cotton Mather**
LONDON Highbury Corner Garage N5 020 7607 1818 **Needleye/Sunlounger/String Theory**
LONDON Islington Hope'n'Anchor N1 020 7378 6095 **Shelley Park/Popov/Liam Moore**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **Joeyfat/Tempertwig/Method Sent**
LONDON Kentish Town Forum NW5 020 7344 0044 **The Bluetones/Easyworld**
LONDON King's Cross Scala N1 020 7833 2022 **Fridge/Capitol K/Icarus**
LONDON Ladbroke Grove Subterania W10 020 8960 4590 **Johnny Clarke**
LONDON Notting Hill Arts Club W11 020 7460 4459 **The Bellrays**
LONDON Old Street Cargo EC2 020 7739 3440 **Custom Blue**
LONDON Oxford Circus Hanover Grand W1 020 7499 7977 **City High**
LONDON Oxford Street Metro Club W1 020 7437 0964 **The 45's/Kid Galahad**
LONDON Tottenham Court Road Studio Club WC2 020 7836 4324 **Kellerton Road/Cujo/Voices**
MANCHESTER Ashton Under Lyne, Witchwood 0161 344 0321 **Tom Hingley**
MANCHESTER Night And Day Cafe 0161 236 1822 **The Lanes**
MIDDLESBROUGH Cornerhouse 01642 253053 **Miocene/The Kennedy Soundtrack**
NEWCASTLE Trilians 0191 232 1619 **The Hard-Ons/Two Day Rule**
NEWCASTLE University 0191 232 3926 **Magnum/Tyla**
NORTHAMPTON Roadmender Centre 01604 604222 **Clinic/British Sea Power**
NORTHAMPTON Soundhaus 01604 250898 **Halo/The Crooks/Fuzo**
NORWICH Waterfront 01603 632717 **Billy Bragg & The Blokes**
NOTTINGHAM Rock City 0115 941 2544 **Sum 41/Reel Big Fish/Wilt**
PLYMOUTH Pavilions 01752 229922 **Atomic Kitten**
SHEFFIELD Arena 0114 256 5656 **Bryan Adams**
SHEFFIELD Barfly 0114 220 3618 **The Bees**
SHEFFIELD Boardwalk 0114 279 9090 **Sifu/The Maze/The Sound**
SHEFFIELD Casbah 0114 275 6077 **Cyclefly/Cortizone**
WINCHESTER Railway Inn 01962 867795 **Caretaker**
WOLVERHAMPTON Civic Hall 01902 552121 **Spiritualized**

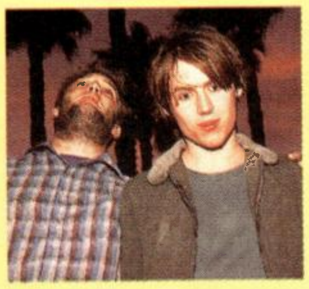
THURSDAY 7

ABERDEEN ECC 01224 620011 **Travis/Doves**
ABERDEEN University 01224 647751 **Jamie Benson**
BATH Moles 01225 404445 **Caretaker/Tyler/Sui Generis**
BRIDGEND Toll House 01656 647827 **Dust Byte/Goat Boy**
BRISTOL Louisiana 0117 926 5978 **Fridge/Capitol K/Manitoba**
BURY ST EDMUNDS Grapes 01284 754360 **Monkey Island**
CAMBRIDGE Junction 01223 511511 **Aba-Shanti-I**
CAMBRIDGE Portland Arms 01223 357268 **Reuben/Asylum**
CARDIFF Barfly 029 2066 7658 **Halo/Midasuno/Drive Dog**
CARDIFF International Arena 029 2022 4488 **Bryan Adams**
CARDIFF University 029 2023 0130 **Ian Brown/The 'Burn**
COLCHESTER Arts Centre 01206 500900 **American Head Charge**
DUNDEE Doghouse 01382 227080 **Blaze**
EDINBURGH La Belle Angele 0131 225 2774 **The Bees**
GLASGOW Garage 0141 332 1120 **Magnum/Tyla**
GLASGOW King Tut's Wah Wah Hut 0141 221 5279 **The Soundtrack Of Our Lives**
GLASGOW School Of Art 0141 353 4530 **Idlewild**
KIRKCALDY Path Tavern 01592 263671 **Motormark**
LEEDS City Varieties 0113 243 0808 **Lloyd Cole**
LEEDS Metropolitan University 0113 283 2600 **Timo Maas/Starecase**
LEEDS Wardrobe 0113 230 2113 **People Under The Stairs**
LEICESTER Charlotte 0116 255 3956 **Slavestate/Heroin**
LONDON Brixton Academy SW9 020 7771 2000 **Sum 41/Reel Big Fish/Wilt (*NME* 5.0 Show)**
LONDON Camden Barfly @ The Monarch NW1 020 7916 1049 **The Vines/The Libertines (*NME* 5.0 Show)**
LONDON Camden Dublin Castle NW1 020 7485 1773 **Auto/User/Cracked**
LONDON Camden Underworld NW1 020 7482 1932 **Slippermen/The Scene/Curvy Nature**
LONDON Charing Cross Road Astoria WC2 020 7434 0404 **A/Rival Schools/Violent Delight**
LONDON Charing Cross Road Borderline WC2 020 7734 2095 **Freedy Johnston/Damien Rice**
LONDON Highbury Corner Buffalo Bar N5 020 7359 6191 **Giddy Motors/Charlotte Field**
LONDON Highbury Corner Garage N5 020 7607 1818 **Pete Yorn**
LONDON Highbury Corner Upstairs At The Garage N5 020 7607 1818 **Richard Hell**
LONDON Islington Hope'n'Anchor N1 020 7378 6095 **Purvis/Fat Wah/Plato**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **Marcel/Drink Me/Transmission/Face**
LONDON King's Cross Water Rats WC1 020 7436 7211 **Freeheat/Gertrude/Blue Apple Boy**
LONDON Oxford Street Metro Club W1 020 7437 0964 **Horsepower**
LONDON Royal Oak Cherry Jam W2 020 7727 9950 **Eileen Rose**
LONDON Shepherds Bush Empire W12 020 7771 2000 **Billy Bragg & The Blokes**
LONDON West Kensington West One Four W14 020 7751 1044 **Nutonic/Inhale**
MACCLESFIELD Bar Cuba 01625 614861 **Babes In Toyland**
MANCHESTER Ashton Under Lyne, Witchwood 0161 344 0321 **Jim Bryson & Deanna Varagona**
MANCHESTER Music Box 0161 832 1111 **Cujo**
MANCHESTER Roadhouse 0161 228 1789 **Ikara Colt/The Parkinsons/The Eighties Matchbox B-Line Disaster**
NORTHAMPTON Soundhaus 01604 250898 **Ozric Tentacles**
NORWICH Waterfront 01603 632717 **The Selecter**
NOTTINGHAM Rock City, Basement 0115 941 2544 **Cyclefly/Cortizone**
OXFORD Downstairs At The Zodiac 01865 420042 **Clinic/British Sea Power**
PETERBOROUGH Park 01733 310383 **The Hard-Ons/Two Day Rule**
PORTSMOUTH Guildhall 023 9282 4355 **Atomic Kitten**
PORTSMOUTH Wedgewood Rooms 023 9286 3911 **Steve Balsamo**
READING Purple Turtle 01734 594549 **Big Boss Man**
SHEFFIELD Barfly 0114 220 3618 **Peaches/Kings Have Long Arms**
SHREWSBURY Buttermarket 01743 241455 **Johnny Clarke**
SOUTHAMPTON Guildhall 023 8063 2601 **Spiritualized**
SOUTHAMPTON Joiners 023 8022 5612 **Da Skywalkers/5 Knuckle**
SUNDERLAND Ropery 0191 514 7171 **Miss Black America/Dawn Parade/Mavis**
SWANSEA Patti Pavilion 01792 477710 **Stiff Little Fingers**
TUNBRIDGE WELLS Assembly Hall 01892 530613 **Louise**
WOLVERHAMPTON Wulfrun Hall 01902 552121 **The Bluetones/Easyworld**

ON GIG OF THE WEEK

THURSDAY 7

THE VINES/THE LIBERTINES



Our favourite moody Australian *garageistas* hit *(right)* town this week, trailing brand new songs off their forthcoming 'Highly Evolved' LP. Rakish swamp-a-billies The Libertines celebrate their signing to Rough Trade and set 'em up. It's gonna get sweaty. Barfly @ The Monarch, 49 Chalk Farm Road, London NW1 (020 7916 1049), doors 7pm, £7 in advance.

PHOTOGRAPHY AWAIS/TOM SHEEHAN

FRIDAY 8

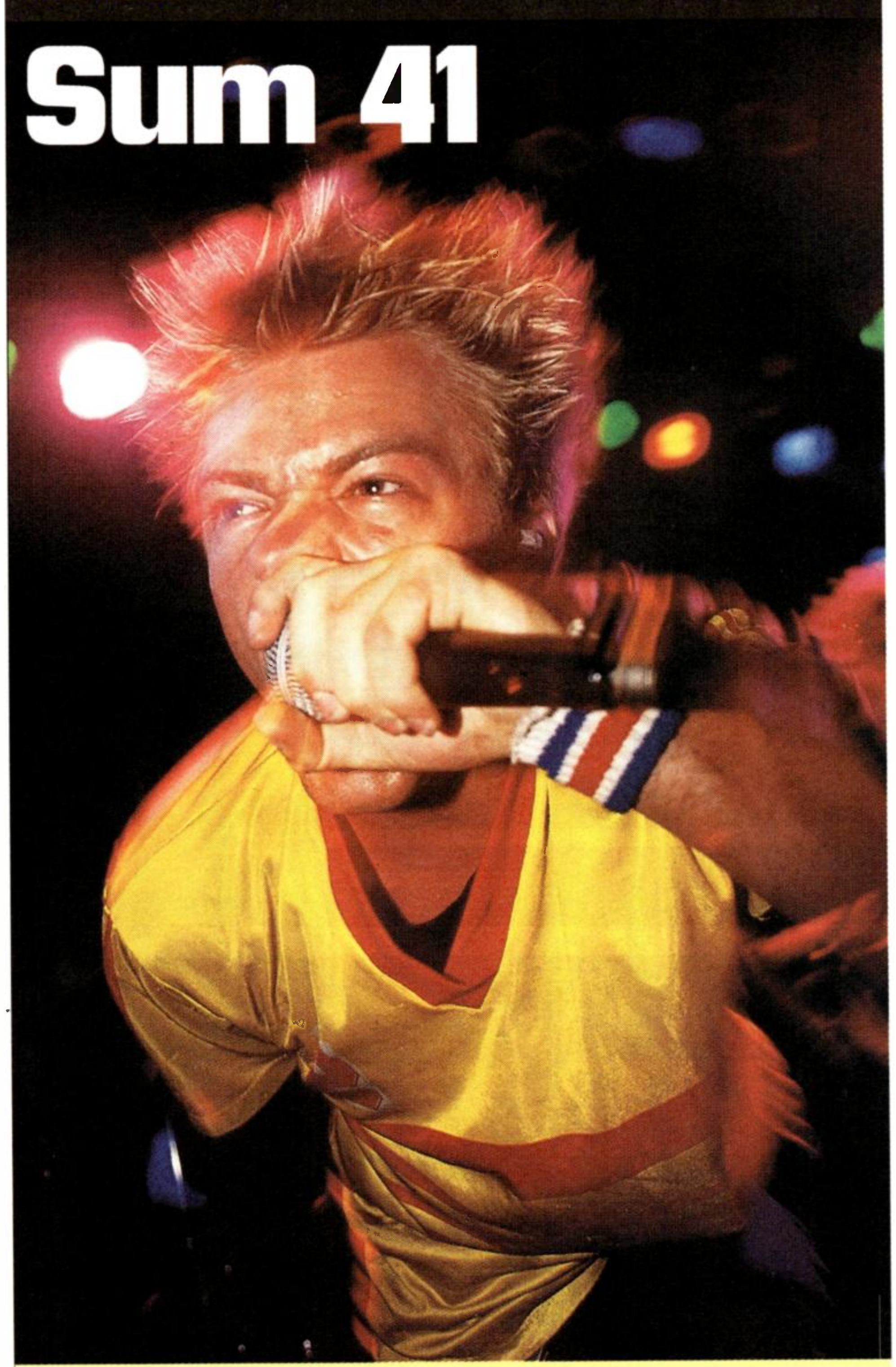
ALDERSHOT West End Centre 01252 330040 **Autonomy/Helvis**
BIRMINGHAM Academy 2 0121 262 3000 **American Head Charge**
BIRMINGHAM Moseley, Jug Of Ale 0121 449 1082 **The Regulars**
BRADFORD Rio 01274 735549 **Blaze**
BRIGHTON Centre 0870 900 9100 **Bryan Adams**
BRIGHTON Pavilion Theatre 01273 700747 **Lloyd Cole**
BRISTOL Louisiana 0117 926 5978 **The Soundtrack Of Our Lives**
CARDIFF Barfly 029 2066 7658 **Reluctance/Alivewire/Grand Oral**
CARDIFF Coal Exchange 029 2049 4917 **Steve Balsamo**
CHELMSFORD Army & Navy 01245 354155 **Seafood/The Candys/Renton**
CHESTERFIELD Winding Wheel 01246 345334 **Ozric Tentacles/Rumpus**
DERBY Victoria Inn 01332 740091 **Silk/Silverman**
DUNDEE On Air East 01382 203226 **Miocene/The Kennedy Soundtrack/Ill Funk**
EDINBURGH La Belle Angele 0131 225 2774 **Ikara Colt/The Parkinsons/The Eighties Matchbox B-Line Disaster**
FOLKESTONE Leas Cliff Hall 01303 253193 **Ian Brown/The 'Burn**
GLASGOW King Tut's Wah Wah Hut 0141 221 5279 **The Bees**
GLASGOW SECC 0141 248 3000 **Travis/Doves**
GLASGOW Strathclyde University 0141 567 5023 **Jamie Benson**
HARLOW Square 01279 305000 **Jah Wobble/Dionysus**
LEEDS Think Tank 0113 245 2925 **Chris T-T**
LEICESTER Charlotte 0116 255 3956 **Dubsomaniac/Vibronics**
LIVERPOOL Lomax 0151 707 9977 **Big Boss Man**
LIVERPOOL Picket 0151 708 5318 **Gasp/Palewater/Jude**
LIVERPOOL Slaughterhouse 0151 286 2933 **Gentle Scars**
LONDON Aldgate East 93 Feet East E1 020 7247 6095 **Peaches/Maximillian Hecker/Taylor Savvy/Laub/Tarwater**
LONDON Brixton Academy SW9 020 7771 2000 **Spiritualized (*NME* 5.0 Show)**
LONDON Brixton Mass SW2 020 7274 6470 **People Under The Stairs/Simian/Minotaur Shock**
LONDON Camden Barfly @ The Monarch NW1 020 7916 1049 **Number One Son/Resistor/Snowdogs**
LONDON Camden Dublin Castle NW1 020 7485 1773 **Rawlinson End/Rosko/Hush**
LONDON Camden Underworld NW1 020 7482 1932 **Sulpher/Leechwoman/Katscan/Subrosa**
LONDON Charing Cross Road Astoria WC2 020 7434 0404 **Röyksopp**
LONDON Charing Cross Road Borderline WC2 020 7734 2095 **Chris Smither/Peter Mulvey**
LONDON Highbury Corner Garage N5 020 7607 1818 **Lumiere/Candy Anagram/O2BU**
LONDON Highbury Corner Upstairs At The Garage N5 020 7607 1818 **Hyperdriver**
LONDON Islington Embassy Bar N1 020 7359 7882 **Four Tet/Manitoba**
LONDON Islington Hope'n'Anchor N1 020 7378 6095 **Reverse/Sleeve/John Devlin**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **Looks Like Rain/My Pet Junkie/OK Hotel/Bamble Fog**
LONDON Kentish Town Forum NW5 020 7344 0044 **Shane MacGowan & The Popes**
LONDON King's Cross Water Rats WC1 020 7436 7211 **Candyheads/Canteen**
LONDON Oxford Street Metro Club W1 020 7437 0964 **Mo' Solid Gold**
LONDON Putney Half Moon SW15 020 8780 9383 **Blofeld**
LONDON Shepherds Bush Empire W12 020 7771 2000 **Fruit/Dallas Crane**
LONDON South Bank Royal Festival Hall SE1 020 7960 4242 **Ozomatli**
LONDON Stoke Newington Oak Bar N16 020 7354 2791 **Rock Bitch**
LONDON Tufnell Park Boston Arms N19 020 7272 8153 **Kimberley Rew/Petit Vodo/Holly Golightly**
MAIDSTONE Union Bar 01622 753041 **Slap**
MANCHESTER Apollo 0161 242 2560 **Groove Armada**
MANCHESTER Ashton Under Lyne, Witchwood 0161 344 0321 **Oceansize/Maze**
MANCHESTER Band On The Wall 0161 832 6625 **Johnny Clarke**
MANCHESTER University, MDH 0161 275 2930 **Haven/The Crescent**
MILTON KEYNES Woughton Centre 01908 660392 **Stiff Little Fingers**
NEWCASTLE Byker, Cumberland Arms 0191 265 6151 **Miss Black America/Atari Doll/The Fields**
NEWCASTLE Cluny 0191 230 4475 **Rosie Wilby**
NORTHAMPTON Roadmender Centre 01604 604222 **A/Rival Schools/Violent Delight**
NOTTINGHAM Social 0115 950 5078 **The Vines/The Libertines (*NME* 5.0 Show)**
PETERBOROUGH Metropolis Lounge 01733 566100 **Halo/Emery**
SHEFFIELD Barfly 0114 220 3618 **Fix8ed/Actual Size/Surface**
SOUTHAMPTON Joiners 023 8022 5612 **Afterglow/Hi Jera**
WINCHESTER Railway Inn 01962 867795 **Omega 3/Samo**
WOLVERHAMPTON Robin 2 01902 497860 **The Blockheads**
WOLVERHAMPTON Varsity 01902 711166 **Acacia/Tangent**

SATURDAY 9

ABERDEEN Lava 01224 648000 **Miocene/The Kennedy Soundtrack**
BATH Moles 01225 404445 **The Experimental Pop Band**

PICK OF THE WEEK

Sum 41



To say that Sum 41 will stamp a smile on your face is an understatement. Not content with beating you over the head with killer singles 'Fat Lip' and 'In Too Deep', the Canadian punkers are sure to thrash through a side-splitting tribute to their heroes, Iron Maiden and Judas Priest. In the same way that The Ramones twisted and toyed with '60s bubblegum pop, Sum 41 are renowned for dissecting anything from heavy metal to hip-hop and welding it to their bratty punk-pop sound. An explosive whirlwind of fuzz and frolics, Sum 41 will leave you breathless, but gasping for more. Listen out for new single, 'Motivation', and mosh like your hair's on fire at Nottingham Rock City (March 6), London Brixton Academy *NME* 5.0 Show (7), Leeds University (9), Wolverhampton Civic Hall (10) and Glasgow SECC (11).

BEDFORD Esquires 01234 340120 **Plan A**
BIRMINGHAM Academy 2 0121 262 3000 **Steve Balsamo**
BIRMINGHAM Moseley, Jug Of Ale 0121 449 1082 **Weaver/Supersub/Feedback**
BIRMINGHAM Old Railway 0121 333 6434 **Trans Am**
BOURNEMOUTH Mister Smith's 01202 291617 **Motormark**
BRACKNELL South Hill Park, Wilde Theatre 01344 484123 **Glenn Tilbrook**
BRADFORD Market Tavern 01274 734176 **Dust Byte/Goat Boy**
BRIGHTON Concorde 2 01273 606460 **Fila Brazillia/Alpinestars**
BRISTOL Fiddlers 0117 987 3403 **Johnny Clarke**
BRISTOL Fleece & Firkin 0117 945 0996 **John Otway**
BRISTOL Louisiana 0117 926 5978 **The Vines/The Libertines (*NME* 5.0 Show)**
CAMBRIDGE Corn Exchange 01223 357851 **Atomic Kitten**
CARDIFF Barfly 029 2066 7658 **Starshaped Creatures/The Lanes**
COVENTRY Colosseum 024 7655 4473 **Babes In Toyland**
DERBY Victoria Inn 01332 740091 **Argy Bargy**
DUBLIN POD 00 3531 476 1038 **British Sea Power**
EDINBURGH La Belle Angele 0131 225 2774 **People Under The Stairs**
GLASGOW 13th Note 0141 243 2177 **Ikara Colt/The Parkinsons/The Eighties Matchbox B-Line Disaster**
GLASGOW Barrowlands 0141 552 4601 **Groove Armada**
GLASGOW SECC 0141 248 3000 **Travis/Doves**
HASTINGS Carlisle Hotel 01424 420193 **Dogzuki**
HIGH WYCOMBE White Horse 01494 527672 **Helvis**
HITCHIN Club 85 01462 432767 **The Fish Brothers**
HULL Moriarty's 01482 228436 **Assert/Swellbellys/Freaks Union**
KIRKCALDY Path Tavern 01592 263671 **Rising Son/Huckleberry**
LEEDS University, Union 0113 231 4236 **Sum 41/Reel Big Fish/Wilt**
LEICESTER Charlotte 0116 255 3956 **Ska Troopers/Icke/Kirk**
LIVERPOOL Cavern Club 0151 236 1964 **The Score**
LIVERPOOL Picket 0151 708 5318 **100weight/Ferris Wheel Junkies**
LONDON Aldgate East 93 Feet East E1 020 7247 6095 **Zero 7**
LONDON Baker Street Kashmir Club W1 020 7223 5347 **Mother Of Pearl**
LONDON Camden Barfly @ The Monarch NW1 020 7916 1049 **Deaf To DJs/Trelec**
LONDON Camden Dublin Castle NW1 020 7485 1773 **The Insiders/German Exchange/Sheen**
LONDON Camden Underworld NW1 020 7482 1932 **The Hard-Ons/Mikabomb/Two Day Rule**
LONDON Camden Verge NW5 020 7485 2781 **Blusher/Slater/Leaf**
LONDON Charing Cross Road Astoria WC2 020 7434 0404 **Magnum/Tyla**
LONDON Hackney Ocean E8 020 7314 2800 **Femi Anikulapo-Kuti & The Positive Force**
LONDON Highbury Corner Garage N5 020 7607 1818 **Beatsteaks/River City High/60 Mile Smile**
LONDON Highbury Corner Upstairs At The Garage N5 020 7607 1818 **The Dudley Corporation/Fraff**
LONDON Islington Hope'n'Anchor N1 020 7378 6095 **Taro/Hengist Pod/Jellyroll**
LONDON Islington Union Chapel N1 020 7226 1686 **Lloyd Cole**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **Wimpy Milkshake/Reverend Pike/Garlic/Partition**
LONDON Liverpool Street Great Eastern Hotel EC2 020 7618 5000 **Peaches/The White Sport**
LONDON New Cross Amersham Arms SE14 020 8692 2047 **Mulberry Green/Evil Genius**
LONDON Old Street Cargo EC2 020 7739 3440 **Four Tet**
LONDON Shepherds Bush Empire W12 020 7771 2000 **Louise**
LONDON Tottenham Court Road Studio Club WC2 020 7836 4324 **Shep/The Rocks/Foot Long Heroes**
LONDON West Kensington West One Four W14 020 7751 1044 **Teller**
MANCHESTER Night And Day Cafe 0161 236 1822 **Big Boss Man**
MILTON KEYNES Zaks 01908 315447 **Tom Hingley**
NEWCASTLE Cluny 0191 230 4475 **Furthur/Blue Apple Boy**
NEWCASTLE Tut And Shive 0191 261 6998 **Mates Of State/Econoline/Nathaniel Green**

CONTINUES PAGE 65

GODSPEED YOU! BLACK EMPEROR

16.03.02 BRIGHTON CORN EXCHANGE HALL
18.03.02 LONDON OCEAN
20.03.02 BIRMINGHAM QUE CLUB
22.03.02 DUBLIN AMBASSADOR THEATRE
23.03.02 BELFAST EMPIRE
24.03.02 GLASGOW Q13 (UNIVERSITY)
26.03.02 BRADFORD ST. GEORGE HALL
27.03.02 NEWCASTLE UNIVERSITY
19.04.02 COLCHESTER ARTS CENTRE

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14/3 hull adelphi
15/3 liverpool uni
16/3 glasgow cathouse
17/3 leicester charlotte
19/3 oxford zodiac
20/3 london the metro
21/3 bath moles
22/3 brighton free butt
23/3 wolverhampton little civic
25/3 cardiff barfly

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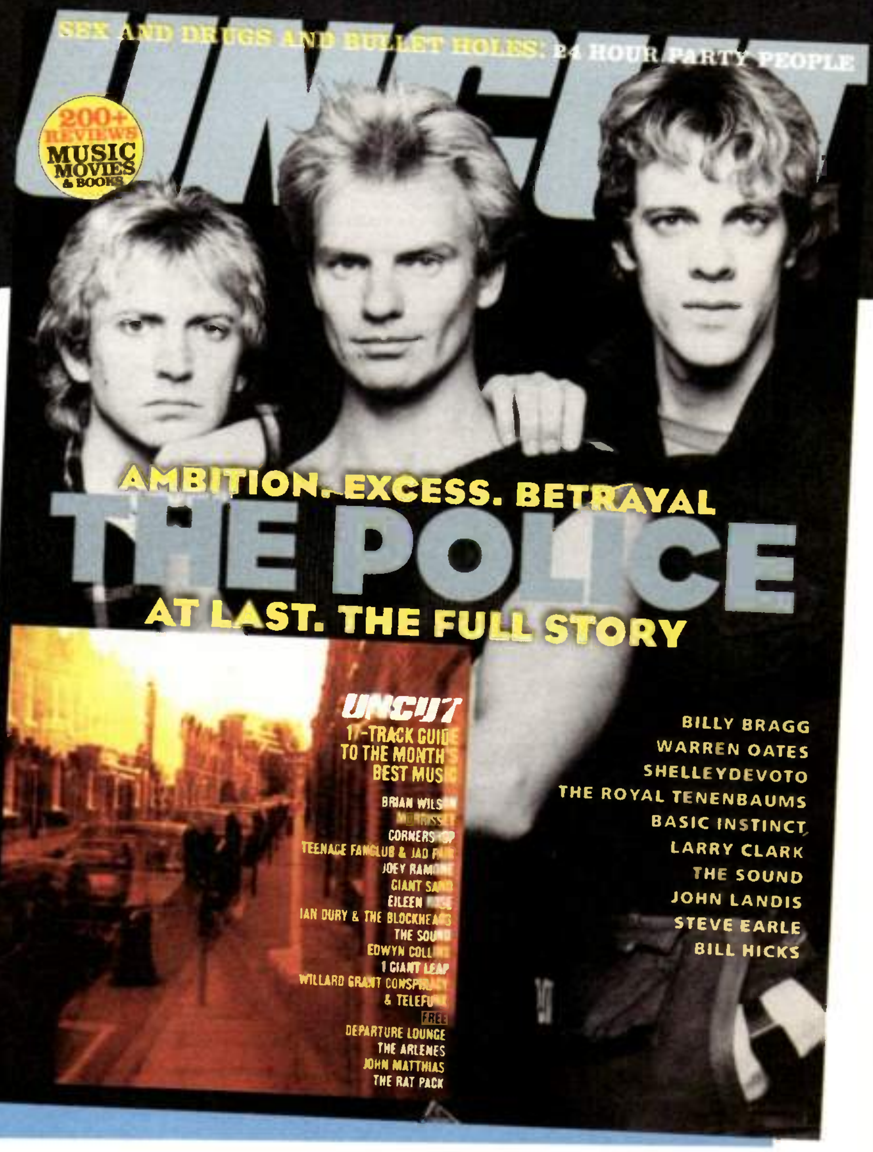

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THE SOUND
EDWYN COLLINS
1 GIANT LEAP
WILLARD GRANT CONSPIRACY
& TELEFU
FREE
DEPARTURE LOUNGE
THE ARLENES
JOHN MATTHIAS
THE RAT PACK

BILLY BRAGG
WARREN OATES
SHELLEYDEVOTO
THE ROYAL TENENBAUMS
BASIC INSTINCT
LARRY CLARK
THE SOUND
JOHN LANDIS
STEVE EARLE
BILL HICKS

ON SALE MARCH 7

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NEWCASTLE University 0191 232 3926 **Toby Jepson**
NOTTINGHAM Rock City 0115 941 2544 **American Head Charge**
OXFORD Brookes University 01865 484750 **The Bluetones/Easyworld**
OXFORD Zodiac 01865 420042 **Centre Negative/Kaowin/Dilutral**
PLYMOUTH Cooperage 01752 229275 **Blaze**
PORTSMOUTH Wedgewood Rooms 023 9286 3911 **Stiff Little Fingers/Red Letter Day**
SHEFFIELD Barfly 0114 220 3618 **Tosca/The Darkness/The Ministers**
SHEFFIELD Boardwalk 0114 279 9090 **Transglobal Underground**
SHEFFIELD Po Na Na 0114 276 6082 **New Flesh**
SOUTHAMPTON Joiners 023 8022 5612 **Halo/Dharma**
STOCKTON Georgian Theatre 01642 674115 **Mobray/Love Monkey**
SUNDERLAND University 0191 514 5512 **Jamie Benson**
TUNBRIDGE WELLS Forum 01892 530411 **Seafood**
WARWICK Arts Centre 024 7652 4524 **Billy Bragg & The Blokes**
WINCHESTER Railway Inn 01962 867795 **Drowning By Numbers/Sennen/Piano**
WOLVERHAMPTON Varsity 01902 711166 **My Little Empire/Acumen**
YORK Fibbers 01904 651250 **Cyclefly/Cortizone**

SUNDAY 10

ABERDEEN Lava 01224 648000 **People Under The Stairs**
BELFAST Limelight 028 9032 5942 **The Stranglers**
BIRMINGHAM Academy 2 0121 262 3000 **Idlewild**
BRISTOL Berkeley 0117 926 8514 **Blaze**
COLCHESTER Arts Centre 01206 500900 **Johnny Clarke**
CREWE Limelight 01270 251929 **Ozric Tentacles**
DERBY Old Institute 01332 381770 **Fila Brazillia/Alpinestars**
DUNDEE Drouthy Neebors 01382 202187 **Assert/Swellbellys**
EASTBOURNE Pier 01323 410466 **The Hangmen/UK Subs**
FALKIRK Martell 01324 621764 **Bovine/Los Destructos/Buzzbomb**
GLASGOW Cathouse 0141 248 6606 **Cyclefly/Cortizone**
GLASGOW King Tut's Wah Wah Hut 0141 221 5279 **Miocene/The Kennedy Soundtrack**
GLASGOW QMU 0141 334 4568 **Alkaline Trio/Face To Face/Saves The Day**
GLASGOW Strawberry Fields 0141 221 5911 **Steve Balsamo**
GLOUCESTER Robin Hood 01452 500558 **Anastasia**
HANLEY Sugarmill 01782 214991 **American Head Charge**
LIVERPOOL Lomax 0151 707 9977 **Ikara Colt/The Parkinsons/The Eighties Matchbox B-Line Disaster**
LONDON Barbican Barbican Hall EC2 020 7638 8891 **Marianne Faithfull**
LONDON Camden Barfly @ The Monarch NW1 020 7916 1049 **Labrat/As She Screams/Severance**
LONDON Camden Dublin Castle NW1 020 7485 1773 **I Hate My Bike/Orliation/Sun Factor**
LONDON Camden Jazz Cafe NW1 020 7916 6060 **Colin Blunstone/Rod Argent**
LONDON Camden Underworld NW1 020 7482 1932 **The Toasters/Whitmore**
LONDON Charing Cross Road Astoria WC2 020 7434 0404 **Tomahawk/Dalek/Ex-Girl**
LONDON Covent Garden Rock Garden WC2 020 7836 4052 **Inflatable Sharks/Star Chamber/Class A**
LONDON Highbury Corner Garage N5 020 7607 1818 **Malevolent Creation/Kataklism/Catatrosphic**
LONDON Kentish Town Forum NW5 020 7344 0044 **Kanda Bongo Man**
LONDON Shepherds Bush Empire W12 020 7771 2000 **Ian Brown/The 'Burn**
LONDON Tottenham Court Road 12 Bar Club WC2 020 7916 6989 **Billy Childish/Montana Pete/Crayola**
LONDON Wembley Arena 020 8902 0902 **Bryan Adams**
MANCHESTER Lowry 0161 876 2000 **Billy Bragg & The Blokes**
MANCHESTER University, Union 0161 275 2930 **Magnum/Tyla**
NEWCASTLE University 0191 232 3926 **The Bluetones/Easyworld**
NORTHAMPTON Soundhaus 01604 250898 **Seafood/The Candys**
NORWICH UEA 01603 505401 **Atomic Kitten**
OXFORD Zodiac 01865 420042 **Stiff Little Fingers**
PORTSMOUTH Wedgewood Rooms 023 9286 3911 **The Bees**
SHEFFIELD Barfly 0114 220 3618 **Lightyear/The Catch It Kebabs/Second Skin**
SHEFFIELD Boardwalk 0114 279 9090 **Mike Sanchez**
SOUTHAMPTON Joiners 023 8022 5612 **Remus**
SWANSEA Grand Theatre 01792 475715 **Louise**
WINCHESTER Railway Inn 01962 867795 **Insomnia**
WOLVERHAMPTON Civic Hall 01902 552121 **Sum 41/Reel Big Fish/Wilt**
YORK Fibbers 01904 651250 **Babes In Toyland**

MONDAY 11

ABERDEEN Drakes 01224 638866 **Assert/Swellbellys**
ABERDEEN Lava 01224 648000 **Cyclefly/Cortizone**
BRIGHTON Concorde 2 01273 606460 **The Bees**
BRISTOL Fleece & Firkin 0117 945 0996 **Mudbuggy/Serretta/Visor**
CAMBRIDGE Corn Exchange 01223 357851 **Billy Bragg & The Blokes**
CARDIFF Barfly 029 2066 7658 **Nerve/Deke/Novello**
CARDIFF International Arena 029 2022 4488 **Travis/Doves**
CREWE Limelight 01270 251929 **Dust/Kyoti**
DERBY Victoria Inn 01332 740091 **Malevolent Creation/Kataklism/Catatrosphic**

CONTINUES PAGE 67

NOW BOOKING

FOR TICKETS, RING THE 24-HOUR *NME* TICKETLINE ON 0870 1 663 663. CALLS ARE CHARGED AT NATIONAL STANDARD RATE.

Damon Albarn
London Barbican Hall (March 26)

Alfie
Sheffield Leadmill (March 23), Manchester Ritz (24), Glasgow School Of Art (25), London King's Cross Scala (27)

All Tomorrow's Parties
Camber Sands Holiday Centre (April 19-21 and 26-28). Acts confirmed include Tom Verlaine Breeders/The Fall/Godspeed.../Cheap Trick/Low/Shellac Of North America/Wire/Smog/Bonnie Prince Billy

...And You Will Know Us By The Trail Of Dead
Leeds Metropolitan University (April 23), Glasgow QMU (24), Manchester University (25), Sheffield Leadmill (27), Wolverhampton Wulfrun Hall (28), Bristol Academy (29), London Kentish Town Forum (May 1)

Belle & Sebastian
Edinburgh Usher Hall (April 1), Manchester Apollo (2), London Brixton Academy (3)

The Bluetones
Southampton University (March 13), Exeter University, Lemon Grove (14), Bristol Anson Rooms (15), Northampton Roadmender Centre (17), Lancaster Sugarhouse (18), Edinburgh Liquid Rooms (19)

Mary J Blige
Birmingha, NEC 9April 19), Manchester Evening News Arena (20), London Wembley Arena (23)

Ian Brown
Belfast Limelight (March 13), Derry Nerve Centre (14), Killarney NEC (16), Dublin Olympia (17)

The Chemical Brothers
Birmingham Academy (March 18), Portsmouth Guildhall (19), Manchester Apollo (21), London Brixton Academy (22 & 23)

The Cooper Temple Clause
London Charing Cross Rd Mean Fiddler (April 23)

Destiny's Child
London Docklands Arena (June 7 & 8), Sheffield Arena (9), Newcastle Telewest Arena (11 & 12), Manchester Evening News Arena (13 & 14), Birmingham NIA (16 & 17), London Wembley Arena (18 & 19), Dublin Point (21 & 22), Belfast Odyssey (23 & 24)

Doves
London Charing Cross Road Astoria *NME* 5.0 Show (April 5), Leeds Metropolitan University (30), Glasgow QMU (May 1), Manchester Academy (3), Wolverhampton Wulfrun Hall (4), Norwich UEA (5), Portsmouth Pyramids Centre (7), Bristol Academy (8), London Kentish Town Forum (9)

Essential Festival
Bristol Ashton Court (May 4-6). Acts include Roni Size/Royksopp/Phil Hartnoll/Adam F/Richie Hawtin (May 4), Supergrass/The Beta Band/Therapy?/Shed Seven/Six By Seven (5), James Brown/De La Soul/Asian Dub Foundation/Lee 'Scratch' Perry (6)

Garbage
Portsmouth Guildhall (April 1), Bristol Colston Hall (2), Wolverhampton Civic Hall (3), Edinburgh Corn Exchange (5), Manchester Apollo (6), London Brixton Academy (7)

Glastonbury Festival
Pilton, Worthy Farm (June 28-30). Acts likely to play include Blur/Radiohead/Pulp/The Strokes/Gorillaz/Coldplay/Basement Jaxx/ Elbow/Orbital/Fatboy Slim/Roger Waters/Rod Stewart

Godspeed You Black Emperor!
Brighton Corn Exchange (March 16), London Hackney Ocean (18), Birmingham Que Club (20), Dublin Ambassador Theatre (22), Belfast Empire (23), Glasgow QMU (24), Bradford St George's Hall (26), Newcastle University (27), Colchester Arts Centre (April 19)

Gomez
Derry Nerve Centre (April 5), Galway Black Box (6), Limerick Dolans Warehouse (7), Cork Savoy (9), Dublin Ambassador Theatre (10), Belfast Mandela Hall (11), Edinburgh Corn Exchange (13), Newcastle University Of Northumbria (14), Sheffield City Hall (16), Manchester Apollo (17), Liverpool Royal Court (18), Leicester De Montfort Hall (19), Bristol Academy (21), Birmingham Academy (22), Exeter University (24), Portsmouth Guildhall (25), Cambridge Corn Exchange (26), Norwich UEA (28), London Brixton Academy (29 & 30)

Groove Armada
London Brixton Academy (March 14 & 15)

Haven
London ULU *NME* 5.0 Show (April 17)

The Hives
Liverpool University (May 2), Birmingham Academy (3), London Brixton Academy *NME* 5.0 Show (4), Dublin Ambassador Theatre (5), Belfast Limelight (6)

Ja Rule
London Kentish Town Forum (March 15), London Charing Cross Road Astoria (16)

Jimmy Eat World
Portsmouth Pyramids Centre (March 27), Bristol Anson Rooms (28), Sheffield Leadmill (29), Dublin Ambassador Theatre (May 24), Glasgow Barrowlands (25), Manchester Academy (26), Nottingham Rock City (28), Birmingham Academy (29), London Brixton Academy *NME* 5.0 Show (June 1)

Kosheen
London Shepherds Bush Empire *NME* 5.0 Show (April 4), Leicester De Montfort University (5), Manchester University (6), Glasgow QMU (7), Bristol Academy *NME* 5.0 Show (9)

Lambchop
Warwick Arts Centre (May 3), Manchester Bridgewater Hall (4), Milton Keynes Stables (6), London South Kensington Royal Albert Hall (7), Brighton Theatre Royal (8), Cambridge Corn Exchange (9), York Grand Opera House (10), Glasgow Old Fruitmarket (11), Leicester De Montfort Hall (12), Newcastle Opera House (14), Belfast Elwood Hall (15), Dublin Olympia (16)

Les Savy Fav/The Mars Volta/The Apes
London ULU *NME* 5.0 Show (March 24), Leeds Cockpit (25), Glasgow King Tut's Wah Wah Hut (26), Manchester University (27)

Mercury Rev
Brighton Event II (April 22), Liverpool University (23)

Kylie Minogue
Cardiff International Arena (April 26-29), Manchester Evening News Arena (May 1-4, 11 & 12), Birmingham NEC (6-9), Sheffield Arena (14 & 15), Glasgow SECC (17-19), Newcastle Telewest Arena (21 & 22), London Wembley Arena (24-27)

Oasis/The Charlatans/Black Rebel Motorcycle Club
London Finsbury Park (July 5 & 6)

Pulp
Edwinstone Sherwood Pines (June 15), Cranbrook Bedgebury Pinetum (16), Elgin Roseisle Forest (21), Pickering Dalby Forest (22), Brandon Thetford Forest (23)

The Jon Spencer Blues Explosion
Bristol Academy (April 8), Glasgow QMU (9), Manchester University (10), London Brixton Academy (11)

The Strokes
Glasgow Barrowlands (March 22), Edinburgh Corn Exchange (23), Manchester Apollo (25), Cambridge Corn Exchange (26), London Brixton Academy (28 & 29), Dublin Olympia (31)

System Of A Down
Birmingham Academy (March 19 & 20), Manchester Academy (22 & 23), London Brixton Academy (25-27), Glasgow Barrowlands (30 & 31), Nottingham Arena (April 1)

Travis
London Wembley Arena (March 13), Manchester Evening News Arena (15), Belfast Odyssey (16), Aberdeen ECC (18), Glasgow SECC (19 & 20), London Docklands Arena (22)

Usher
Manchester Evening News Arena (March 13)

Vex Red
Glasgow King Tut's Wah Wah Hut (March 13), Leeds Rocket (14), Birmingham Academy 2 (16), Portsmouth Wedgewood Rooms (17), Bristol Fleece & Firkin *NME* 5.0 Show (18), London Temple King's College (19)

NME TICKETLINE 0870 1 663 663

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ORIGIN OF SYMMETRY

LOSTPROPHETS

Mary J Blige

B.R.M.C. BLACK REBEL MOTORCYCLE CLUB

FROM PAGE 65

EXETER Cavern Club 01392 495370 **Autonomy/Jor/Dust Byte**
GLASGOW Garage 0141 332 1120 **Tomahawk/Dalek/Ex-Girl**
GLASGOW King Tut's Wah Wah Hut 0141 221 5279 **People Under The Stairs**
GLASGOW SECC 0141 248 3000 **Sum 41/Reel Big Fish/Wilt**
HANLEY Victoria Halls 01782 213800 **Louise**
IPSWICH Regent Theatre 01473 433100 **Atomic Kitten**
LEEDS Joseph's Well 0113 203 1861 **Mr Shiraz/The Toasters**
LEEDS Metropolitan University 0113 283 2600 **The Bluetones/Easyworld**
LEEDS New Roscoe 0113 246 0778 **Richard Hell**
LEEDS Rocket 0113 244 3446 **Toby Jepson**
LEEDS University, Union 0113 231 4236 **Groove Armada**
LEICESTER Charlotte 0116 255 3956 **Grand Oral/Cassava**
LIVERPOOL Lomax 0151 707 9977 **Vex Red/Halo**
LONDON Camden Barfly @ The Monarch NW1 020 7916 1049 **Evangelistas/Dallas Crane/Odega**
LONDON Camden Dublin Castle NW1 020 7485 1773 **Slice/OD 60/The Score**
LONDON Camden Jazz Cafe NW1 020 7916 6060 **Kelly Joe Phelps/Josephine Oniyama**
LONDON Charing Cross Road Astoria WC2 020 7434 0404 **Heather Nova**
LONDON Charing Cross Road Borderline WC2 020 7734 2095 **Peter Rowan/Gail Davis**
LONDON Islington Hope'n'Anchor N1 020 7378 6095 **Empty Vessels/Neon/Low Season Combo**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **Chopper Harris/The Trap/Ebbtide**
LONDON New Cross Amersham Arms SE14 020 8692 2047 **Red Jetson**
LONDON Shepherds Bush Empire W12 020 7771 2000 **Ian Brown/The Electric Soft Parade**
LONDON Wembley Arena 020 8902 0902 **Usher**
MANCHESTER Jilly's Rockworld 0161 236 9971 **Idlewild**
MANCHESTER Roadhouse 0161 228 1789 **Miocene/The Kennedy Soundtrack**
MANCHESTER University, Hop And Grape 0161 275 2930 **Babes In Toyland**
MANCHESTER University, MDH 0161 275 2930 **Alkaline Trio/Face To Face/Saves The Day**
NORTHAMPTON Soundhaus 01604 250898 **Joseph Arthur**
NOTTINGHAM Rock City 0115 941 2544 **Stiff Little Fingers**
NOTTINGHAM Social 0115 950 5078 **Simian**
SHEFFIELD Arena 0114 256 5656 **Bryan Adams**
WOLVERHAMPTON Wulfrun Hall 01902 552121 **Magnum/Tyla**

TUESDAY 12

BIRMINGHAM Academy 0121 262 3000 **Groove Armada**
BIRMINGHAM NEC 0121 780 4133 **Usher**
BIRMINGHAM Old Railway 0121 333 6434 **Teller/Jo Hamilton**
BRIGHTON Concorde 2 01273 606460 **Ikara Colt/The Parkinsons/The Eighties Matchbox B-Line Disaster**
BRISTOL Colston Hall 0117 922 3683 **Courtney Pine**
BRISTOL Fleece & Firkin 0117 945 0996 **Miocene/The Kennedy Soundtrack**
CAMBRIDGE Junction 01223 511511 **Blaze**
CAMBRIDGE Portland Arms 01223 357268 **Peter Rowan**
CARDIFF Barfly 029 2066 7658 **David David/Sugarhouse/Sugarline**
CLEETHORPES Beachcomber 01472 812666 **Plan A/Post Diluvian**
DUNDEE On Air East 01382 203226 **Cyclefly/Cortizone**
EXETER Cavern Club 01392 495370 **Seafood**
GLASGOW Cathouse 0141 248 6606 **Toby Jepson**
GLASGOW King Tut's Wah Wah Hut 0141 221 5279 **Joseph Arthur/Stone Whisper**
GLASGOW SECC 0141 248 3000 **Bryan Adams**
HARTLEPOOL Studio 01429 424440 **Drama Queens/Mush**
LEICESTER Charlotte 0116 255 3956 **Autonomy/Zero Cipher/Dead Method**
LONDON Aldgate East Spitz E1 020 7392 9032 **Gemma Hayes**
LONDON Camden Barfly @ The Monarch NW1 020 7916 1049 **Johnny 4**
LONDON Camden Dublin Castle NW1 020 7485 1773 **The Lollies**
LONDON Camden Jazz Cafe NW1 020 7916 6060 **The Bees**
LONDON Camden Palace NW1 020 7387 0428 **Desman**
LONDON Charing Cross Road Borderline WC2 020 7734 2095 **The Be Good Tanyas**
LONDON Croydon Cartoon 020 8239 1616 **Max 15**
LONDON Highbury Corner Garage N5 020 7607 1818 **SDL/Vero/Ten Years Later**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **Redeye Jedi/Voltz/O To Be You**
LONDON King's Cross Scala N1 020 7833 2022 **Gomez (*NME* 5.0 Show)**
LONDON Temple King's College WC2 020 7836 7132 **Idlewild**
LONDON Wembley Arena 020 8902 0902 **Travis/Doves**
MANCHESTER Band On The Wall 0161 832 6625 **Simian**
MANCHESTER Sankey's Soap 0161 228 0863 **Timo Maas/Starecase**
MANCHESTER University, Hop And Grape 0161 275 2930 **Vex Red/Halo**
MANCHESTER University, Union 0161 275 2930 **Tomahawk/Dalek/Ex-Girl**
MIDDLESBROUGH Cornerhouse 01642 253053 **Junior Elvis/The Hitchers/The Jacobs**
NEWCASTLE Arts Centre 0191 261 5618 **The Embassy/Uglyhead**
NEWCASTLE Trillians 0191 232 1619 **Assert/Swellbellys**
NEWCASTLE University 0191 232 3926 **Babes In Toyland**
NORTHAMPTON Soundhaus 01604 250898 **American Head Charge/Sikth**
NORWICH Waterfront 01603 632717 **Magnum/Tyla**
OXFORD Zodiac 01865 420042 **Dot Allison**
SHEFFIELD Barfly 0114 220 3618 **Skinboat Lateshow/Go Monkey/Amber Eleven**
TELFORD Haygate 01952-242616 **UK Subs/Bushpig/Coalition**
WARWICK University 024 7669 0916 **Jamie Benson**
WINCHESTER Railway Inn 01962 867795 **Red Shift**
WOLVERHAMPTON Wulfrun Hall 01962 552121 **Alkaline Trio/Face To Face/Saves The Day**

LIVE: CLUB GUIDE

EDITED BY KIERAN WYATT

FROM WEDNESDAY MARCH 6 TO TUESDAY MARCH 12

ATTENTION PROMOTERS – PLEASE SEND ALL CLUB LISTINGS BY EMAIL TO KIERAN_WYATT@IPCMEDIA.COM – NO ATTACHMENTS

WEDNESDAY 6

BATH

BLING BLING: Hip-hop and R&B West Country style Delfter Krug, Sawclose, 9pm-2am, £2 50 (£1.50 NUS)

BELFAST

SKETCHY: Indie, disco, hip-hop and live bands every week Auntie Annie's, Dublin Road, 9pm-late, £3

BOURNEMOUTH

PARADISO: Hip-hop, breakbeats, deep house, alt.pop and MCs with the lyrical flow every week. Bartonka, 39 Poole Hill, 8pm-2am, £2

CAMBRIDGE

MI CASA TU CASA: Latino, salsa, Ipanemo and sensual summer grooves Fez, Market Passage, 9pm-late, £2-£3

CARDIFF

ELECTRONIC BRAIN: Techno, electronica, D&B and other found sounds with the Burly sound system Club Metropolitan, Bakers Row, 9pm-2am, £3 (£2 concessions)

EDINBURGH

KERO-SCENE K2: Death, doom, heavy and extreme metal every Wednesday. Studio 24, Calton Road, 11pm-3am, £1 50

TOGETHER: Tough house, twisted disco and bass-bustin' superfunk every week Bam Bou, 66 South Bridge, 8pm-1am, free.

HUDDERSFIELD

AMBITION: Weekly mainstream and alt indie rumble with splashings of beat and pop Abrahams, Westgate, 9pm-2am, £2

LEICESTER

SKIRMISH: It's a rock and nu-metal longhair moshfest alright Oxygen, 46 Abbey Street, 9pm-2am, free before 11pm then £3 (£2 NUS)

LONDON

SMALL WORLD: Stoned Asia music-maker Pathaan and his glory box of global grooves Living Room, 443 Coldharbour Lane, SW9, 9pm-2am, free

THURSDAY 7

ABERDEEN

MONKEY BUSINESS: Indie and baggy every week with Mr Yogi 7eventeen41, The Green, 7pm-11pm, free

BELFAST

LOST SOUND: Deep funky house from the ace Slide Recordings posse Morrisons, Bedford Street, 9pm-late, £2 before 11pm then £3

BRIGHTON

EMANCIPATION: Jazz in all its forms – nu, electronic, retro Club New York, Dyke Road, 10pm-2am, £2 50

IMPRINT: Simpson and Robert Luis with hip-hop, broken beats and vibes every week Enigma, Ship Street, 10pm-late, £4 (£3 NUS)

MANDLA SOUNDS: Mellow reggae choons from various dope selectors every week at this cosy boozer Prince Albert, 48 Trafalgar Street, 7pm-late, free

DUNDEE

GUERILLA: Hard metal, nu-noize and raging punk every Thursday The Balcony, Ward Road, 8pm-midnight, free

LONDON

BOOGALOO!: Indie past and present (Blondie, New Order, Strokes, Primals etc) every week with occasional top guests Underworld, 174 Camden High Street, NW1, 10 30pm-2am, free before 11pm then £5

DYNAMO PRODUCTIONS: Andy Smith (Portishead), 100% Dynamite, Carbon Imprints, Breakin' Bread and friends spin funk, reggae, ska, hip-hop and beats. Salmon & Compass, Penton Street, N1, 8pm-2am, free before 9pm then £3.

F@VOURITIZM: Fortnightly rummage through the house crates with Red Jerry (Hooj Choons) winding it up for the weekend Saint Bar, 8 Great Newport Street, WC2, 9pm-2am, £5

INTERNATIONAL HI FI: Radio-friendly indie (Strokes, Pulp, Clash, Gorillaz etc) from the ace Cigarettes'n'Alcohol gang Moonlighting, 17 Greek Street, W1, 10pm-3am, £5

REFORM CLUB: Short films, democratic decks, small dancefloors and Paul 'Trouble' Anderson garaging it up Form, 4 Greek Street, W1, 9pm-2am, £3

NEWCASTLE

STONE LOVE: Rock'n'roll attitude (Clash, Primals, New Order) plus leftfield electronica out back Deadly Avenger guests. Foundation, Melbourne Street, 10pm-2am, £5 (£4 NUS).

FRIDAY 8

BIRMINGHAM

RAMSHACKLE: Steve Gerrard and mates with big room breakbeat, alternative dance and funky indie at this hooj night. Academy, Dale End, 10pm-3am, £6 (£5 NUS)

BRIGHTON

ACTION-A-GOGO!: Proper mod fest with northern soul, freakbeat, original garage and exotic boogaloo The Joint, West Street, 10pm-2am, £5

PUSSYCAT CLUB: Glam house and big room prog every week with guest Lisa Pin Up Zap, Kings Road Arches, 10pm-4am, £8 50 (£8 NUS)

JAZZ ROOMS: Underground funk, cosmic soul, a bit of noodling jazz and primetime beats from legendary south coast DJ Russ Dewbry and mates Jazz Place, 10 Ship Street, 10pm-2am, £5 (£4 concessions)

CAMBRIDGE

BOOGIE WONDERLAND: Disco extravaganza '70s and '80s style The Junction, Clifton Road, 10pm-2 30am, £3 50 before 11pm then £5 50

CARDIFF

FEVER: Indie and rock disco mania Barfly, Kingsway, 10 30pm-2am, £3

TIME FLIES: Eighth birthday for this Welsh house institution – Pete Tong leads the celebrations Emporium, 8 High Street, 10pm-4am, £12

EDINBURGH

DISCHORD: Extreme nu-metal, goth and heavy soundz Studio 24, Calton Road, 11pm-3am, £3 50

TROUBLE AT THE BLUENOTE: New Flesh, Nasty P and the Scotland Yard MCs at the launch of this new quality beats affair Beat Jazz Basement, 1 Chambers Street, 8pm-3am, £7

HOVE

GET GOLDFINGER!: Cop show theme tunes, blaxpoitation grooves, Bond babes, shaken-not-stirred spy soundtracks and private eye funk The Cella, 51 Brunswick Street East, 8pm-11pm, £2

HULL

FULLY CHARGED: Large house session in the northern stylee Paul Kershaw and DJ Pants do it big tonight Fez, 16 Anne Street, 9pm-3am, £6.

LONDON

CHEW THE FAT!: Cutting-edge breakbeat fest Bug Bar, St Matthew's Church, Brixton Hill, SW2, 8pm-late, free before 9pm, £4 before 11pm then £6.

KIDSOUND: Problem Kids' Mark Wilkinson delivers proper house grooves with guests Defected Records. Velvet Rooms, 143 Charing Cross Road, W1, 10pm-4am, £10 (£6 concessions)

PROGRESSION SESSIONS: LTJ Bukem, Nookie and Doc Scott lead the cosmic drum'n'space attack plus Cookin' Records in the lounge deliver laidback fare The End, 18 West Central Street, WC1, 11pm-5am, £12 (£10 NUS)

DJ OF THE WEEK

SATURDAY 9

ROBERT OWENS

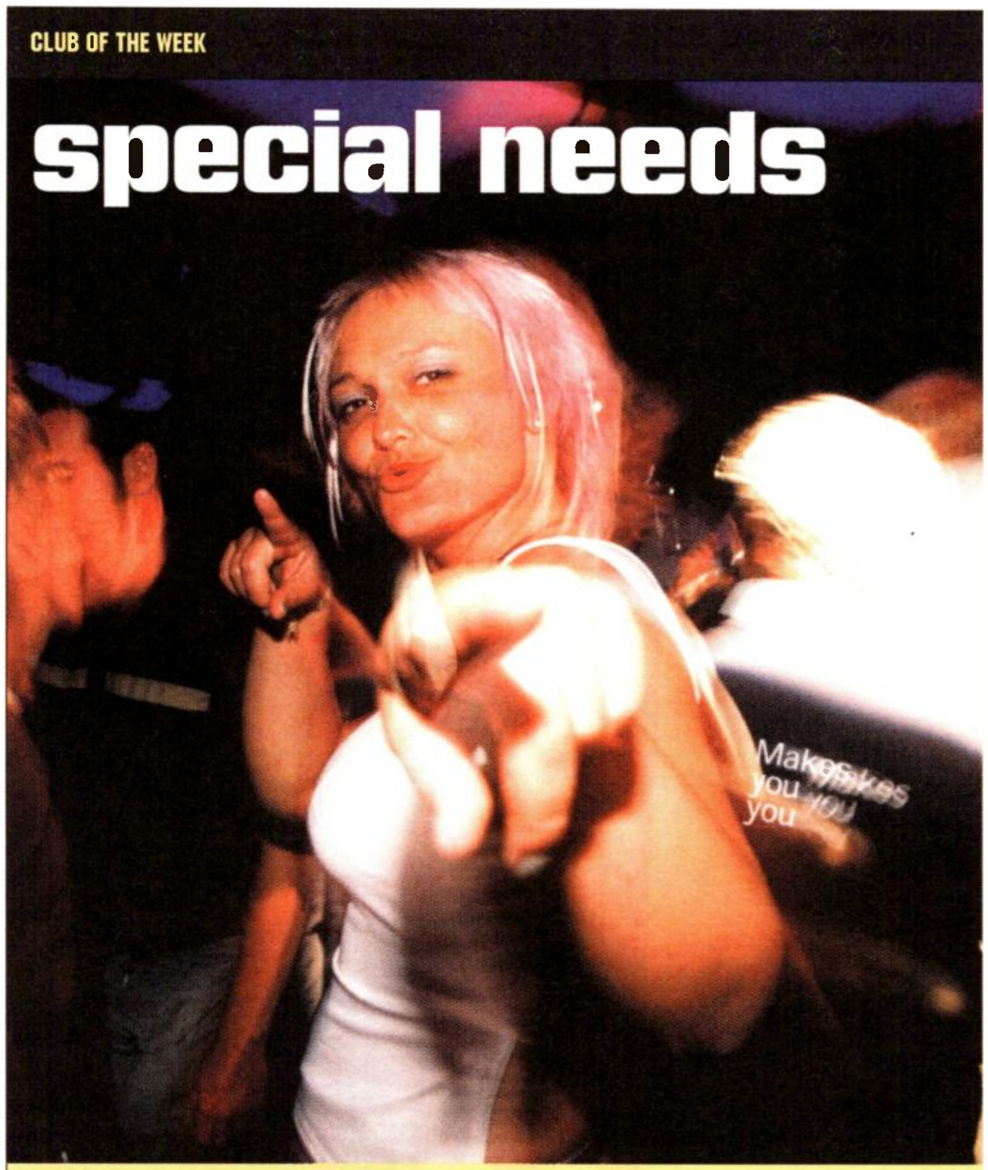
The all-singing, all-dancing Chi-town legend hits the North this weekend, pushing his excellent double CD restrospective, 'Love Will Find Its Way'. Although he's rightly lauded as the completely unique voice on many house classics – Larry Heard's Fingers Inc project, his own 'Tears' and 'I'll Be Your Friend', plus collaborations with the likes of Mr C, Satoshi Tomiie and Photek – Owens actually got his first break DJing. Catch 'The Voice' tonight on the twos and ones with a few juicy a capellas thrown in for good measure.
Stereo at The Space, Hirsts Yard, Leeds, 10pm-4am, £10 (£8 NUS).

ROBERT OWENS' TOP FIVE

1 **Keep It To Myself (Eric Kupper Remixes)** Su Su Bobien (Soundmen On Wax)
2 **Black Water** Octave One featuring Ann Saunderson (Concept)
3 **Up To The Sky** Kiko Navarro (Flamingo Discos)
4 **In Love Forever** Robert Owens (Unisex)
5 **Plastic Patterns** Jackmate (Morris/Audio)

CLUB OF THE WEEK

special needs



Taking over the night held by legendary house hoedown Space for the past seven years is a tall order but if anyone can pull it off it's this lot. Over the past few years Special Needs have thrown itinerant parties around London – at everywhere from the Ministry to small sarf London boozers – and their soundtrack is a resolute 'deep house with an oomph'. The mighty 'Evil' Eddie Richards guests tonight – could be the start of something big. Every Wednesday at Bar Rumba, 36 Shaftesbury Avenue, London W1, 10pm-3am, £3 before 11pm then £5.

SMOOVE: Big UK garage hoedown with Norris 'Da Boss' Windross, Masterstepz plus guests on rotation like Matt 'Jam' Lamont, Spoony, Pied Piper and the Firin' Squad Ministry Of Sound, 103 Gaunt Street, SE1, 10 30pm-5am, £12

THE FANTASTIC VOYAGE: R&B, funk, soul and reggae every Friday Bar Lorca, 261 Brixton Road, SW9, 8pm-3am, free before 10 30pm then £5

MANCHESTER

ANGEL DEELITE: Creamy house music, they say Club V, 111 Deansgate, 10 30pm-3.30am, £5

TRIBAL SESSIONS: All shades of twisted grooves and funky house from Stanton Warriors Sankey's Soap, Jersey Street, 10pm-3am, £7-£10

PORTSMOUTH

HIPSHAKER: R&B, '60s Moog, chunky beats and funksome soul from Eddie Piller (Acid Jazz) Wedgewood Rooms, 147 Albert Road, Southsea, 9pm-2am, £5 advance from 023 9286 3911

STOKE-ON-TRENT

SUBSTITUTE: Old skool house in the main room plus out back there's The Small Faces, The Who, the Stones, The Strokes, the Mondays etc. Void, Glass Street, Hanley, 9pm-late, £5 (£4 NUS).

TRURO

DECONSTRUCTED: D'n'B, breakbeats, leftfield electronica and other angular glories Jon Kennedy (Tru Thoughts) guests MI Bar, Lemon Quay, 8pm-late, free

WOLVERHAMPTON

STEREO CHEMISTRY: Dig out your fluoro gear and lightsticks for a psy-trance hoedown from DJs Natzan, Clare (Spacehopper) and Cosmo Naughty City Bar, King Street, 10pm-4am, £4 before 11pm then £5

SATURDAY 9

BRIGHTON

OUR THING: Breaks, funk, soul and hip-hop with Mex and Soul Citizens Volks, Madeira Drive, 10pm-2am, £6.

COVENTRY

PURE TONIC: Chunky house and funky trance with Graham Gold, Sharp Boys, Pete Gooding and more. Institute, Cox Street, 10pm-4am, £9 (£7 NUS).

GLASGOW

COLOURS: Darren Emerson, Nick Warren and Anthony Pappa with large prog house sounds. Arches, Midland Street, 10pm-3am, £12-£22

LEEDS

BASICS: Jo Mills and Howie B drop proper house at this acid showdown Mint Club, Harrison Street, 10pm-late, £10

LEICESTER

BUBBLELOVE: Eddie Halliwell, Sarah G and Adam Sheridan get the party faithful in a house jam. J21, Midland Street, 9 30pm-6am, £12 (£10 NUS).

MIXED BAG: Skatepunk, alternative indie, block rockin' hip-hop and retro gear Oxygen, 46 Abbey Street, 9pm-2am, £4 (£3 NUS)

LIVERPOOL

CREAM: Yousef, Paul Bleasedale and guests (Timo Maas, Sonique, Ashley Casselle) with the big choons Nation, Wolstenholme Square, 9pm-4am, £13 (£9 NUS)

LIQUIDATION/UPTIGHT: Pop sounds, Motown, '60s garage and Moog power Le Bateau, 62 Duke Street, 10pm-3am, £4

LONDON

CASINO ROYALE: Victor De Milo hosts of this weekly roulette'n'rock'n'indie celebration with DJs and live bands galore Monarch, 49 Chalk Farm Road, NW1, 8pm-2am, £7

EXPANSIONS: The Runaways, Joe 2 Grand and AJ Kwame with hip-hop anthems and rollin' funk Salmon & Compass, Penton Street, N1, 8pm-2am, free before 9pm then £3

MUSIC CONCRETE: Live minimalist electro sleaze from Peaches, Pulp faves White Sport plus DJ sets from Solex at this Rough Trade singalong Great Eastern Hotel, Liverpool Street, EC2, 7 30pm-late, £10

OFF CENTRE: Grand Central's Riton joins junglist Storm downstairs plus there's Patrick Forge and Harvey doing proper house upstairs 333 Old Street, EC1, 10pm-5am, £10 (£5 before 11pm)

MANCHESTER

RED LIGHT: Twisted disco house and funksome garage. Sankey's Soap, Jersey Street, 10pm-3am, £10-£12

NEWCASTLE

SHINDIG: Big house alright with Justin Robertson. Foundation, 57 Melbourne Street, 10pm-3am, £10 (£8 NUS).

SUNDAY 10

LONDON

ARTHUR BAKER'S SUNDAY JAM: 8ball, papers, footie, shots and Baker's comedown treats Elbow Room, 89 Chapel Market, N1, noon-10 30pm, free

LET'S BE FRIENDS: All your horizontal favourites sloshed around in the comedown stew Salmon & Compass, Penton Street, N1, 5pm-midnight, free

MOTHERFUNK: Chilled afternoon session with deep house, traditional South African food and nice vocals. Point 101, 101 New Oxford Street, WC1, 2pm-late, free

THE TRUTH: Dub Pistols' Barry Ashworth chills out with DJ sets, live bands and frazzled sounds Paradise, 19 Kilburn Lane, W10, 4pm-10 30pm, £3

MONDAY 11

CAMBRIDGE

FAT POPDADDY'S PUSSYCAT CLUB: The Hives, Mondays, northern soul, jazzmaboogaloo and other broadminded grooves every week Fez, Market Passage, 9pm-late, £2-3 50

LONDON

CHILLIDOG: New weekly horizontal jam from those Big Chill people with guests joining Lol Hammond and Pete Lawrence Dogstar, 389 Coldharbour Lane, SW9, 9pm-2am, free

TRASH: Erol and James with indie grooves and giveaways galore The End, West Central Street, WC1, 10pm-3am, £4

MANCHESTER

CHERRYBOMB: Lo-fi indie, '60s retro, fuzzy foot-tappers and a few live bands Dancehouse Bar, Oxford Road, 9pm-2am, free

TUESDAY 12

BRIGHTON

ROOTS GARDEN: Rockin' reggae session with resident Papa Steve and guests Jazz Place, 10 Ship Street, 10pm-2am, £3.50.

GLASGOW

FOOLS GOLD: Indie, retro guitars and six-string anthems every week. Mas, 29 Royal Exchange Square, 9pm-late, £4 (£2 NUS).

LONDON

BEAUTIFUL PEOPLE: Strictly nu-metal here with a dash of hard-edged indie and skate punk Metro, 19 Oxford Street, W1, 10 30pm-3am, £2 before midnight then £3

PHOTOGRAPHY: BRIAN SWEENY/MJPA

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POWER TO THE PEOPLES

HOW TECHNOLOGY HELPED HIP-HOP CREW **DILATED PEOPLES** MAKE THEIR SECOND LP

TEXT: DOUG JOHNSTONE

Dilated Peoples – wishing they'd put their Pro-Tools in hand luggage

Calling their second album 'Expansion Team' was an apt move on the part of Los Angeles hip-hop crew Dilated Peoples. Musically and lyrically expansive, it puts the trio right up there with their West Coast compadres Jurassic 5 and The Pharcyde in pushing out the boundaries of hip-hop.

The two MCs, Evidence and Rakaa, along with their DJ buddy Babu, have created a solid, cohesive sound on 'Expansion Team', which makes it all the more surprising that there was no set pattern to writing and recording it.

"Every song was different," says Evidence. "Sometimes we'd get a track from a producer that we know and that spawned an idea for a lyric. Sometimes a routine that's naturally come about onstage would become a hook, and we'd create a beat and lyrics around that hook. Sometimes Babu came to the table with a scratch, and that was our hook, our main focus. We could go through the whole album individually and I could tell you how it works, but for the most part there is no set formula. The only thing that's certain is a big pile of weed."

Dilated Peoples may have a loose attitude to how each song comes together, but they've got a tight studio set-up.

"We're definitely technically equipped," says Evidence. "We have different samplers that we use to create the base for what we do. I'm into an Ensoniq ASR10 and an Akai MPC 2000XL for drums and stuff like that, both of which I chop up and sequence. A lot of times we recorded in a pre-production style at my house. I got 20-bit ADATs and a BRC *(a master remote controller and synchroniser for ADATs)* and we just dummied the beat there, then separated the beat to a reel later in a big studio."

And Babu has his own set-up at home. "It's just real basic," he says. "I got turntables, a Mac with ProTools and I run Ensoniq ASR, EPS and SP1200. The way we use stuff, it's real raw. There's no specific formula, and there's still a lot of learning for us to do, techniques and styles that we're working on and experimenting with in making music."

As an MC, Evidence has his priorities when it comes to recording. "The most important part to me is recording the vocals and making sure they're done right. I got a Neumann 147 tube mic, I really like recording Rakaa on that one – his voice just takes well to it. I use a condenser mic for my voice, which is a little boomier and a little deeper. It's an Audio-Technica mic – a really cheap one actually, an AT 4033. Then we got a Manley Voxbox preamp and some TC Electronic effects that we use. There's a lot of different things in our studio, but it's all very primitive because we're gonna take it to the big studio later and get all that extra shit out of it that we wanna get."

Ah, the big studio experience. 'Expansion Team' was Dilated Peoples' first go at recording with a serious budget, and they used the opportunity to work with a number of big-name producers, learning from them as they went.

"The majority of the cameos on this record were on the production side," says Evidence. "DJ Premier, Da Beatminerz and Beatnuts – those are legends right there. So in the studio with them, you'd better believe I'm looking at how Premier is EQing his shit and taking notes too. I'm going in there to educate myself."

And this mix of pre-production home recording and big studio collaboration has seen Dilated Peoples produce one of the most diverse hip-hop albums of recent years, something Evidence is rightly proud of.

"We did a lot of it at the house so we wouldn't change our mentality," he says. "But at the same time we knew we could hire this engineer, or we could get into this studio 'cos they have the right sound for the type of music that we do. In the end the vocals are EQed better, the beats and snares are kicking a little bit harder, and the basslines are coming through a little bit warmer. I just think the life of our music is showing through a little bit more than before."

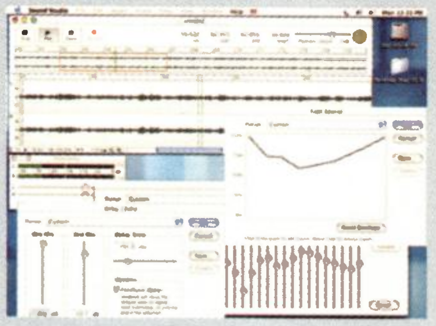
TESTING TESTING

SMARTEN UP, IT'S SOUND STUDIO 2.0

£49.99 ★★★★

Sound Studio 2.0? Explain.
It's a neat stereo audio recording and editing program for the Apple Mac, ideal for adding some mastering polish to your demos, recording performances or song ideas, digitising records and tapes, creating new loops, or cleaning up existing digital audio, ready for exporting to another program or for burning a master CD. Everything you need, in fact, apart from multi-track recording.

Oh.
But Sound Studio 2.0 is absolutely brilliant at what it does – simple but effective, flexible and friendly. As well as offering a selection of fade ins and outs to tidy up your tracks, there's a volume maximiser to add punch, a compressor, an expander, a noise gate, several high-quality effects (backwards, chorus, delay, flanger, reverb), plus a five, ten or 30-band graphic equaliser. How much more help do you need to make your songs sound good?



Is it easy to use?
Aren't all software packages these days? Simple cut/copy/paste operation makes chopping up songs a piece of cake, and applying the various filters is a simple matter of highlighting the appropriate section of audio, slapping the effect on and auditioning the results. Don't like it? Hit the Undo option. You can also crossfade tracks to your exact specifications, as well as zooming in on waveforms for precise editing.

Any problems?
Nope. *The Works* had it up and running under Mac OS 10.1.2 in a matter of minutes (it's equally happy running under anything from OS 8.1 up) and it accepted external audio via USB without complaint, so there was no audio we couldn't capture and buff up. We like things that work this smoothly.
Jonathan Wilson

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DEKE
WEIRD GEOMETRY

Deke 'Weird' geezers

Every single member of Deke looks like he would love to have appeared in *Lock, Stock And Two Smoking Barrels*. Not the film – the TV series. I think they think that would be a cool thing to do. They could wander around in their black leather jackets and trendy T-shirts, joking about each other's perceived lack of sexual prowess while dreaming up thoroughly impossible schemes. This is probably what they do in real life, and 'Weird Geometry' is one of those schemes. As musicians go, they'd make half decent petty thieves.

INFO: 01656 872637

TRIBE
DON'T TAKE THE FLOWERS (BARBERA)

"Tribe's approach to songwriting, recording and performing involves many strands of musical influence, humour and originality." This is evident in several aspects of Tribe's style. The lyrics are silly, and musically, they play around with sounds in a basic way, which mainly involves bunging in a nasty synth sound where it would be best avoided. One track is about how well Muhammad Ali could fight, what with his iron fists an' all. Altogether superfluous.

INFO: 07900 188402

STUNTFACE
STIFF LITTLE PINKIES

On the back of a crumpled shopping list that includes embarrassing items (for our benefit) like incontinence pads, laxatives and (tee hee) tampons, Stuntface point out that if you jumble the letters in their name you can come up with the alternative moniker 'C—feast'. I would obviously be inclined to interfere further and remove the last five letters. There are few surprises here.

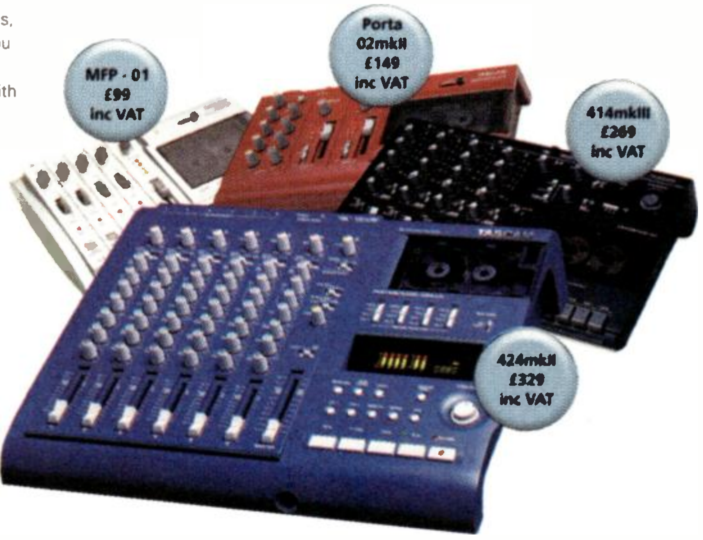
Stuntface come across as a thrashy oi band and therefore possess few redeeming features, especially as the playing is on the sloppy side. The overall impression is of people you wouldn't want to see from a very long distance, let alone smell.

INFO: WWW.STUNTFACE.COM

FUNK CONSPIRACY
BUST A GROOVE EP

"Funk Conspiracy is a seven-piece band based in Newcastle that unites the best of classic funk, jazz and soul bands... with modern day stylings of drum'n'bass". And it's worse than it appears on paper. FC's axeman wouldn't know a funky riff if it stood up in his soup. Vocals are provided by a reedy-voiced female fresh from karaoke night, and the drum'n'bass element is done with *real instruments*, which one can only presume is supposed to be dead impressive. It only serves to make you wonder why the hell they bothered in the first place.

INFO: 07811 579224



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BASS PLAYER NEEDED for original band based Northwest phone Frank 07813 952201 or go to www.wowzeruk.co.uk

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GUITARIST BASSIST DRUMMER required by desperate singers lyricists no experience needed noise, dark Muse, Pumpkins, M.Manson. London 07941 639595, 020 8943 2282

GUITARIST SEEKS BAND indie/ rock style. Influences: Stone Roses, Oasis, Verve, Charlatans etc. Birmingham area 07815 483941

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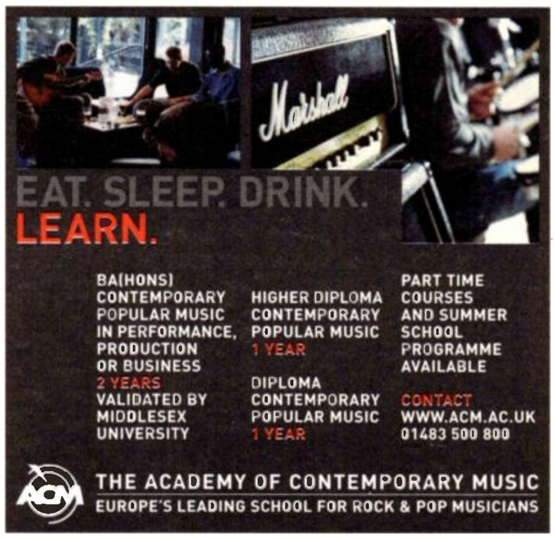

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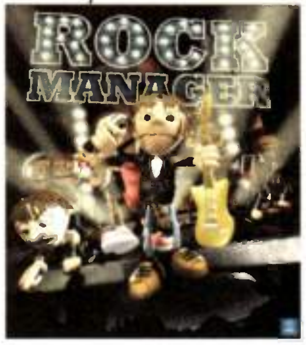

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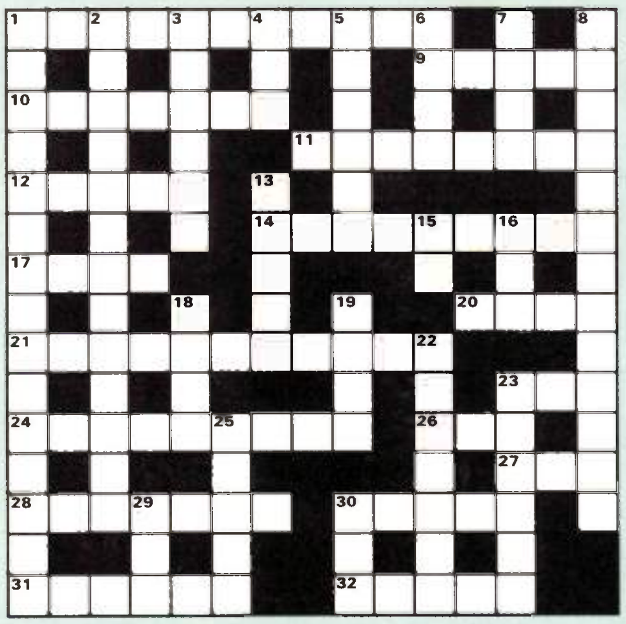
To be in with a chance of bagging yourself a fantastic Epiphone Flying V Electric Guitar and a copy of *Rock Manager* for the PC, simply answer the following question:

What *NME* Carling Award did Ash win this year?

Answers to 'Rock Steady', *NME*, 25th Floor, Kings Reach Tower, Stamford Street, London, SE99 0BB. Usual rules apply. For more information about *Rock Manager* visit *www.rockmanager.net*.

HMV CROSSWORD



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CLUES ACROSS

1+9A Thank you. We're Spiritualized, and the next number goes a little like this. Well, exactly like the last one, actually (2-2-3-4-5)
10 Dido does not have a heavenly body (2-5)
11 (See 1 down)
12 (See 29 down)
14 Slim Whitman took her to Number One in the singles charts for 11 weeks in 1955 (4-5)
17 Group named after Dorothy's dog in *The Wizard Of Oz* (4)
20 Bob ____ or Horace ____, both reggae singers from Jamaica (4)
21 *"Got a wife and kids in Baltimore, Jack/I went out for a ride and I never went back"*, 1980 (6-5)
23 They recounted 'The Story Of The Blues' (3)
24 The latest lie spread about POD (9)
26 Ice Cube was originally chief lyricist for them (3)
27 'Steal My Sunshine'? Half stolen (3)
28+22D *"Come over here, all you got is this moment/21st century's yesterday"*, 1988 (4-3-7)
30 Shaggy's got that heavenly body (and not Dido) (5)
31+13D Chorus range altered by REM on a song in 1989 (6-5)
32 (See 3 down)

CLUES DOWN

1+11A *"I can't light no more of your darkness/All my pictures seem to fade to black and white"*, 1974 and 1991 (4-3-3-3-2-4-2-2)
2+6D The clouded view of Ann Peebles and her fair weather supporters Eruption and Tina Turner (1-4-5-3-4)
3+8D+32A From the summer, with all that follows, Counting Crows made an album (6-3-10-5)
4 Member of The Cure appearing in the Apollo lately? (3)
5 Snoop Doggy Dogg hit, or band that were 'Turning Japanese' in 1980 (6)
6 (See 2 down)
7 (See 15 down)
8 (See 3 down)
13 (See 31 across)
15+7D Number One hit for Culture Beat (2-4)
16 Spiritualized getting into grunge with a number (3)
18 Jacques ____, Belgian songwriter whose work has been covered by many including Scott Walker (4)
19 Muse performance from Bin Laden's hideout? (4)
22 (See 28 across)
23 Fats ______, jazz pianist/singer who claimed 'Ain't Misbehavin'' (6)
25 Therapy? number arriving in the Waterloo service (5)
29+12A Don't let's get confused about member of Big Audio Dynamite (3-5)
30 They recorded the theme tune to the Bond movie *The Living Daylights* (3)

ANSWERS FROM FEBRUARY 23 ISSUE

Across: 1+25D Hate To Say I Told You So, 9+27D Tribal Base, 11 Uno, 12+10A Raging Bull, 13 Klein, 15 Drinking In L.A., 18+21D+19D Sex And Drugs And Rock And Roll, 22 Lu Win, 24+23D Muddy Waters, 26 Id, 29 Absolute, 30 Mice, 31 R.O.C., 32 EVOL, 33 OMC.

Down: 1 Haters, 2 Trigger, 3 Train, 4+5D So Young, 6 Telekon, 7 Lou Bega, 8 Sound, 14 Birds, 15+28A Dream Letter, 16 Nun, 17 Gould, 20 Sleeper, 26 Ice MC.

KNOW THOSE RULES: THE EDITOR'S DECISION IS FINAL. NO CORRESPONDENCE CAN BE ENTERED INTO BUT A LIST OF WINNERS IS AVAILABLE ON RECEIPT OF AN SAE. NO CASH EQUIVALENT IS OFFERED AND NO RESPONSIBILITY CAN BE ACCEPTED FOR ENTRIES LOST IN THE POST, ETC. DEADLINE FOR ENTRIES IS TEN DAYS AFTER ISSUE DATE UNLESS STATED OTHERWISE. IPC MEDIA LIMITED, PUBLISHER OF NME AND IPC ELECTRIC LIMITED ('IPC') WILL COLLECT YOUR PERSONAL INFORMATION TO PROCESS YOUR ENTRY AND TO GAIN A BETTER UNDERSTANDING OF OUR MAGAZINE READERSHIP. WE MAY SEND YOU DETAILS ON OUR MAGAZINES AND SERVICES. PLEASE WRITE 'NO NME' IF YOU PREFER NOT TO HEAR FROM IPC. WE MAY PASS YOUR DETAILS TO OTHER REPUTABLE COMPANIES WHOSE PRODUCTS AND SERVICES MAY BE OF INTEREST TO YOU. PLEASE WRITE 'NO OTHER COMPANIES' IF YOU PREFER NOT TO RECEIVE SUCH OFFERS.

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EDITED BY PAUL MCNAMEE

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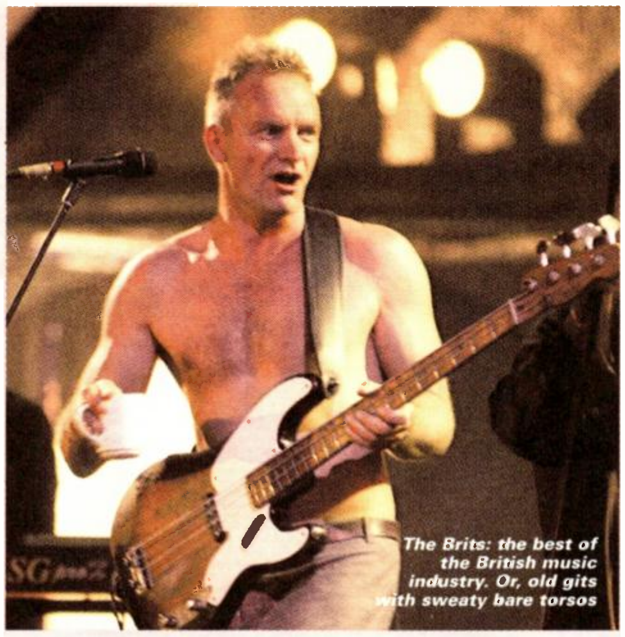
NME SELLS OUT

What's with all the Brits coverage (*NME*, March 2)? I thought *NME* was better than that. I thought your awards were set up as the anti-Brits, as an antidote to an industry love-in that rewards huge sales above invention and proper rock'n'roll attitude. Your editor said as much in *The Mirror* a day later. But there it is, page after page. And you put it on the cover! What is the point of giving it room? It was awful – a middle-aged man telling awful jokes beside a giant woman in a string vest made of zebra leftovers. And it honoured Sting. Who honours Sting? He wrote a couple of good tunes once and now just has sex for days at a time. And he took his bloody shirt off. And all this, before I even mention that Anastacia was there. It was a disgrace and you should be ashamed that you bothered with it.
TOM CONRAN, SCARBOROUGH

Tom, you're not happy. But c'mon, cut us a break, we covered it because our favourite group of the last year was there. In 12 months, The Strokes have gone from nowhere to being the great white hopes of rock'n'roll. *NME* has been with them since day one and their bemusing night out at the music industry's top table was something well worth covering. Just because we were there doesn't mean we endorse it. Anyway, if you're still fuming, check out this week's issue of *NME*, because it contains the antidote: the *NME* Carling Awards – the ones voted for by you, the readers – PM



The Brits: the best of the British music industry. Or, old gits with sweaty bare torsos

THE STROKES ARE LIKE UNCOOKED FISH...

A couple of days ago I went to see The Strokes play in Tokyo. When you are paying £35 to see a band play (for under 35 minutes), you expect to see a *performance*. A performance, in the rock'n'roll sense was not what we got. Don't get me wrong, I love The Strokes, and musically I think (thought?) they are one of the most exciting bands to appear in your pages since I started reading *NME* ten years ago. But, like a day-old Pret A Manger sushi box, the whole night left a bad taste in the mouth. The band seemed totally bereft of any desire to entertain and communicate, they displayed a complete lack of fire and it all came off like a tired old pantomime. We were treated to less than an hour of empty rock posturing, charisma-less pseudo-strutting and just two new songs. We were promised musical messiahs, a search and rescue mission for the genre of jaded guitar punk rock, instead they came off more like derivative pop culture vultures picking over the bones of a dozen bands whose well-trodden path they now follow.
ED, TOKYO

...AND ARE UNWORTHY OF ATTENTION...

The Strokes, I mean, why? It is a question that has bugged me for months, and yet I have struggled to find anything approaching a coherent answer, despite the countless eulogies that have burst from your pages. Fuck, even the 3am girls and the top broadsheets have got in on the act and have hailed them as five Jesuses, or something. Admittedly they're better than average but that's all I can say about them. Is a good band worthy of all this attention?
PESSIMYSTIC, CHESTER

Come on, what do you all want? At present, The Strokes are the greatest band on earth. They are Oasis in 1994, Nirvana in 1991, the Pixies in 1988, the Ramones in 1976. Everything you could possibly want in a band. That said, it's obvious that no matter how frequently this point is reinforced, someone is going to bellyache. Before you know it, you'll all be complaining about beer prices and that The Strokes are getting 'too successful' – PM

...AND CHARGE TOO MUCH FOR BEER

I saw The Strokes in Leeds on Saturday and although they were pretty good I felt completely ripped off. Leeds University is a shite venue. The drinks are ridiculously priced – £2.50 for a bottle of beer – the toilets miles away, the security rude and the acoustics appalling. This gig was originally scheduled for the Cockpit in the centre of town, an excellent little place, well run and sensibly priced. Why did the venue have to change? I don't accept that the Cockpit is too small – that was the original venue which was felt appropriate at the time. The lure of selling more tickets was obviously too much for the promoter to bear. Bollocks to the fact that too many people would want to go and see The Strokes – if that's true they should have played a massive nationwide tour. The whole of last year's tour was sold out and this was one of the only places the band didn't play. I paid to see an up-and-coming band... *(and so on and so on and so on – you get the picture – PM)*
JIMSON WEED, LEEDS

GREAT NEW BAND SHOCK!

Well finally, finally, finally! A British band that I can write to you guys about with total excitement. They are The Eighties Matchbox B-Line Disaster. I cannot believe I went to see Hoggboy, thinking they might be something to look at. The Eighties Matchbox B-Line Disaster just blew them out of the water! How refreshing to see such excitement instead of the ridiculous arrogance we got from Hoggboy. This band are the new hope!
WAITING PATIENTLY, VIA EMAIL

He is not lying. You leave every Eighties Matchbox B-Line Disaster show whistling a happy tune. Usually 'Don't Stop Movin'' by S Club 7, a belting number, that – PM

OASIS: BLOODY MARVELLOUS

Thank you, thank you, thank you and thank you again a million times over. What am I talking about? Your superb Oasis cover story of course (*NME*, February 16). It's so great to see a music paper focusing on the positive rather than the negative of my favourite monobrowed siblings. Liam looks cooler than ever, a true rock'n'roll star, and Noel is spot-on with his rants about this being a great time for music. Me and my mates have no doubt in our minds that the next Oasis album will be completely and utterly mind-blowing. So, for all you non-believers and members of the anti-Oasis brigade, you can remove your heads from your backsides and take note of what will be the greatest album of 2002. Either that or I'll send Liam round to twat the lot of you. Anyway, I'm off to admire the lovely little pic of Noel and his new haircut.
KERRY MADFERIT, 17, BURY

Thanks a million for this week's issue (*NME*, March 2). To find out the godfathers of modern day rock'n'roll, Oasis, are playing Finsbury Park alongside The Charlatans and BRMC – well, I nearly came. It really doesn't get much better than this. We are witnessing a golden period of great guitar music, and this will be our Woodstock. Only without the fucking hippies. *NME*, I will always respect you in the morning.
ANDREW, MILE END, LONDON

PET SHITE BOYS

Just when you least expect it, just what you least expect: Piers Martin's Pet Shop Boys critique (*NME*, March 2) was one of the best live reviews I've read in *NME* for ages. I was at that show and, like Piers, am a fan finally forced to admit that it's all over for, in my case, my favourite band. The music press these days is full of coverage of acts – New Order, Ian Brown, the list goes on – who would struggle to get signed were they to appear at a label office with their current material. For Christ's sake, they probably wouldn't even get in *Holly's Demo Hell*. Part of the reason for this coverage is that the music press is full of fans of these bands who only remember their best work. So thanks to Piers for that Pet Shop Boys review and his willingness to let go of a band with the fondness they still deserve, and thanks to *NME* for ignoring New Order and Ian Brown, championing new music rather than delving through past glories. When's that new Oasis album out?
THE BOY WHO COULDN'T KEEP HIS CLOTHES ON, EAST GRINSTEAD

If it ever came to blows between Andrew and Naked from East Grinstead over Oasis it would be an unpleasant sight. Given Naked's prediliction for stripping and Andrew's charged loins, things could get messy... – PM

UGLY JOURNALISTS AS TOP POP BAND

Although the change in presentation of the albums and singles sections is for the better, the way you have arranged the photographs of the writers at the top of the page is strangely similar to the cover of Hear'Say's debut album. However, I would be grateful if you could make the picture of Kitty Empire poster size next time.
GEORGIE THE GENERAL

What the fuck have you done to *NME*? What's with the new softly-lit photos and *The Critics* and all this weirdness? I seriously hope this new look is a work in progress, 'cos it really doesn't look finished. (And please get rid of *The Critics* photos, please please please. Please.)
SMALL PAUL, OXFORD

Is the day far off when *The Critics'* pictures dwarf the words they've written about the bands? And what's with the facial hair? Is it a rule that you don't get a job there unless you put together some growth then proudly show it off?
DEBBIE COX, CARDIFF

Yes – PM

BANANAMAN – APPEAL FOR INFORMATION

I can't believe *NME* spoke to all those people for its how-to-be-a-cartoon-band article and didn't ask some decent questions (*NME*, March 2). The guy who did Bananaman, Neil Buchanan, Jive Bunny, the editor of the *Beano* – these people are more responsible for the social tapestry of Britain in 2002 than any other four men alive today! I want to know where Bananaman is now. I want to know where the Number 73 door is. I want to know where Jive Bunny's current hutch is. And I want to know why the *Beano* cannot print full erections. A wasted opportunity all round.
FAB FROM THE STROKES' NUMBER ONE FAN, CAMBERWELL

Bananaman is pictured at the top of last week's *The Critics* page. He's second from the left, pointing. He knows about the *Beano* erection thing too, but isn't telling – PM

DID SPIKE MILLIGAN DIE FOR THIS?

Please print this, a friend and myself are having a competition to see who can get a letter printed on the *Angst* page. She's a Stereophonics fan whereas I wouldn't let Kelly Jones and co suck my dead dog's dick.
ROB HUGHES

I believe you have received a letter from my friend Rob Hughes, stating that he wouldn't let Kelly Jones suck his dead dog's dick. The only reason for this is because he loves Kelly, has all three albums and is far too busy sucking it himself. Also if you print his letter, he will stalk you for the rest of the year going on about his love for Kelly Jones and his favourite song 'Mr Writer'.
HEIDI SOWREY

Jesus Christ – PM

TEXT MANIACS

White Stripes & cornershop luv it

im waiting 4 union kid nu album

Evening Session – bst radio show of 4 yrs in row. 2 fcking right

Roy Keane still King

Sum 41 hav my babies – go on

PS...

FROM THE DARKEST RECESSES OF THE ANGST BAG

The Charlatans are the best band about. The Strokes are OK but they sound exactly like Dinosaur Jr to me mate and I heard them fuckin' years ago.
N WATSON, EAST SUSSEX

You've made a bit of a fool of yourselves over Andrew WK, haven't you? Why didn't you drop him like a fizzing stick of dynamite when his album sold seven copies and the nation made banners saying 'WE DON'T CARE' to wave while they marched outside your building? Even Andrew WK thinks he's shit.
MINNIE THE MINX, INVERNESS

Just found a video featuring a masturbating clown! Who could have lost such a thing?
VELLA, ABERYSTWYTH

You give absolutely no coverage to either Yes or Rick Wakeman... Keep up the good work.
NIGHT MOON, MANCHESTER

Note to Manic Street Preachers: when compiling your forthcoming Best Of album, make it a double CD with all of the singles and maybe some B-sides...
LD ROBERTS

Bloody Consignia, eh? Change the name but the service remains the same. The rest of us have been enjoying the new Papa M album since before Christmas and your review copy turns up in February.
JONATHAN

PHOTOGRAPHY: PA PHOTOS

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